

# SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

## 5 modern ways to buy time . . .

(each preferred in its own market)



here there's  
a Storz Station  
. there's  
audience . . .

The  
STORZ  
Stations  
today's Radio  
for today's selling

Todd Storz, President  
Home Office: Omaha

WDGY, WHB, KOMA, WQAM  
represented by John Blair & Co.

## SOAP: CZARS OF MADISON AVE.

Why the soap giants dominate their agencies' over-all strategies, and why system works

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## For New York's RTES—start of a new decade

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## What happens to your spot at a tv station

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## Who's who in Motor City radio/tv

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DIGEST ON PAGE 4



## IT'S WHO'S UP FRONT THAT COUNTS

THE NEW



In any one town, only one station can be the leader . . . only one station outrates all the rest! In Columbus, Ohio, that one station is the New WCOL. WCOL is different. WCOL has the new sound of the '60's, combined with sound programming — choice, flawless broadcasting specially selected and specially produced for sound listening. Single spotting "showcases" your

commercials. These are a few of the reasons why more folks find it fun to listen to the New WCOL than any other radio station. (Nielsen, Pulse, Hooper.)

How about you? Next time you buy Columbus radio, ask for the new WCOL. To paraphrase a popular quotation . . . WCOL SOUNDS GOOD like radio should.

24-hours-a-day broadcasting 1230 AM 92.3 FM

represented nationally by: **robert e. eastman & co., inc.**

THE CAPITAL STATION  
COLUMBUS 15, OHIO

Station WING, Dayton; WEZE, Boston; WKLO, Louisville, and WIZE, Springfield, O., are other AIR TRAILS stations.

NOVEMBER 1959

# the FOXES LANSING, MICH.

Memo:  
~~To all time buyers—  
this sure takes the  
guesswork out of  
Michigan!~~

LANSING, MICH.

WJIM-TV, with  
521,300 TV homes, is  
**MICHIGAN'S  
SECOND  
MARKET!**

COVERING  
THE  
NATION'S

**37TH**  
MARKET

# WJIM-TV

Strategically located to exclusively serve  
**LANSING....FLINT....JACKSON**



Represented by **BLAIR TV**

**SOME REASONS**

# WHY WIST

is your  
**best radio buy**

in CHARLOTTE

TWO CONSECUTIVE  
N.S.I. REPORTS\*  
show

■ In the 6 to 9 A.M.  
block WIST Average Ratings are **32% HIGHER**  
than the next station

■ WIST is FIRST in 3-Hour Weekly Cumulative Ratings throughout the entire day—from 6 A.M. to 9 P.M.

■ In many time periods . . . WIST is FIRST in TOTAL HOMES reached . . . both inside and outside the Metra Area

■ Between 3 and 6 P.M. . . . WIST delivers MORE DAILY HOMES than any other Charlotte station . . . more than all others combined in some 1/4-hrs.!

\*Nov.-Dec., '58 — Apr.-May, '59

NIELSEN also shows that the average number of listeners per home is greater on WIST during most time periods, and that most WIST listeners are adults!\*

\*PULSE agrees

Your P-G-W Colonel has the facts!

# WIST

best radio buy  
in Charlotte

Company of the South Station

© Vol. 14, No. 12 • 19 MARCH 1960

# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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**36** Step-by-step coverage of what happens at a tv station when spots are ordered by important nat'l advertiser, in this case P. Lorillard via L&N

**Tv whiz—kids' hobby kits**

**39** ITC Model Craft puts almost 98% of advertising budget into spot tv for hobby kit new to medium. Sales hit all-time high, open new markets

**CBS TV sets new commercials rules**

**41** Many industry observers were startled last week at CBS TV's new stringent rules for tv commercials. Here are some of the rules' highlights

**Who's who in Motor City's radio/tv?**

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**45** Vita Foods, makers of herring product, find spot radio and familiar personalities can sell the American housewife on an unfamiliar food

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**FOR**  
**MINNEAPOLIS**

**ON**

**THE**



**SERVICE**

**THE  
KATZ  
AGENCY  
INC.**

To provide on-the-Spot service for the impressive list of agencies and accounts in this growing advertising center, The Katz Agency, Inc., will open a Minneapolis office in March, 1960.

Address / 2305 First National Bank Building

Phone / FEderal 3-6201

Manager / Dave Abbey

*NATIONAL ADVERTISING REPRESENTATIVES*

*NEW YORK • CHICAGO • DETROIT • ST. LOUIS*

*LOS ANGELES • SAN FRANCISCO • ATLANTA • DALLAS • MINNEAPOLIS*

Rates  
✓ Ratings  
C/M  
Personalities  
Merchandising

# WKOW-TV

is the

**ABC** Action

**BUY IN MADISON**

RALSTON  
PURINA

reaches and sells 30,000 of the richest farms in the Midwest. These farmers buy over \$24 million in farm feed per year.

CONTINENTAL  
WAX

uses WKOW-TV's merchandising service and merchandisable coverage to introduce new products to nearly half a million people.

PROCTER  
& GAMBLE

sells WKOW-TV's 8 county, \$2½ million market for soaps and detergents. All at Madison TV's lowest C/M.

Presented nationally by Headley-Reed TV



**TV** **ABC**  
in MADISON, WIS.

# NEWSMAKER of the week

*The appointment of Frederick Wayne Ford, lawyer and 20-year career veteran in government, as the new chairman of the FCC came as a complete surprise to the industry last week, even though the Commission has been a recurrent subject of much political controversy and policy debate, and its former chairman, John Doerfer, had been under fire from bipartisan critics of the administration in a major election year.*

**The newsmaker:** Frederick Wayne Ford, who has spent half of his civil government career in the FCC, now endows the chairmanship of that Commission with the image of his experience as a lawyer and regulator.

Mr. Ford's elevation does not signify new programs or even new policies on the part of the FCC. He is still only one of seven voting commissioners. (With Mr. Doerfer's resignation, the FCC's membership was momentarily reduced to six.)

Nor does Mr. Ford's appointment imply a drastic change of the FCC's attitude toward regulation. He represents only a continuation of the FCC's recent tendency towards stronger regulation. He has been described as a middle-of-the-roader, neither a crusader nor a radical.

Perhaps the real significance of Mr. Ford's appointment is not to the broadcasting field at all.

As a veteran civil servant with heavy commission law experience, his appointment by President Eisenhower represents largely an attempt to remove the FCC from the arena of national politics as a possible issue in November.

But Mr. Doerfer's resignation was genuinely unexpected, since informed insiders had fully expected him to remain.

Then last week an editorial appeared in the Republican *New York Herald Tribune* calling for his resignation. It seemed to follow within a few days.

Representative Oren Harris, who called the move "a wise decision," also stated, "I'm not surprised." Mr. Harris is chairman of the House Committee on Legislative Oversight.

Chairman Ford joined the FCC in 1947 and rose to become chief of its hearing division in 1951. He left the FCC in 1953, the same year that Mr. Doerfer joined the Commission. Mr. Ford then joined the Justice Department and became first assistant to William P. Rogers, then Deputy Attorney General. He returned to the FCC as one of its commissioners in 1957.



Frederick Wayne Ford

# NEWSMAKER STATION of the WEEK **WHLO** appoints **EASTMAN**

**FIRST... WARM -LAND**

**SCRANTON  
WILKES-BARRE**

**THEN... WSBA -LAND**

**YORK·LANCASTER  
HARRISBURG**

**NOW... WHLO -LAND**

**AKRON·CANTON and  
NORTHEASTERN OHIO**

**WHLO RADIO** *the only advertising  
medium that sells the northeastern Ohio  
strip market area of more than  
two million people*

For details of the sound  
that sells in northeastern Ohio  
—call your East/man  
or WHLO, Akron, BL3-7101.



**robert e. eastman & CO., inc.**  
representing major radio stations

**NEW YORK:**  
527 Madison Avenue  
New York 22, N. Y.  
PLaza 9-7760

**CHICAGO:**  
333 N. Michigan Ave.  
Chicago, Illinois  
FInancial 6-7640

**SAN FRANCISCO:**  
Russ Bldg.  
San Francisco, Cal.  
YUKon 2-9760

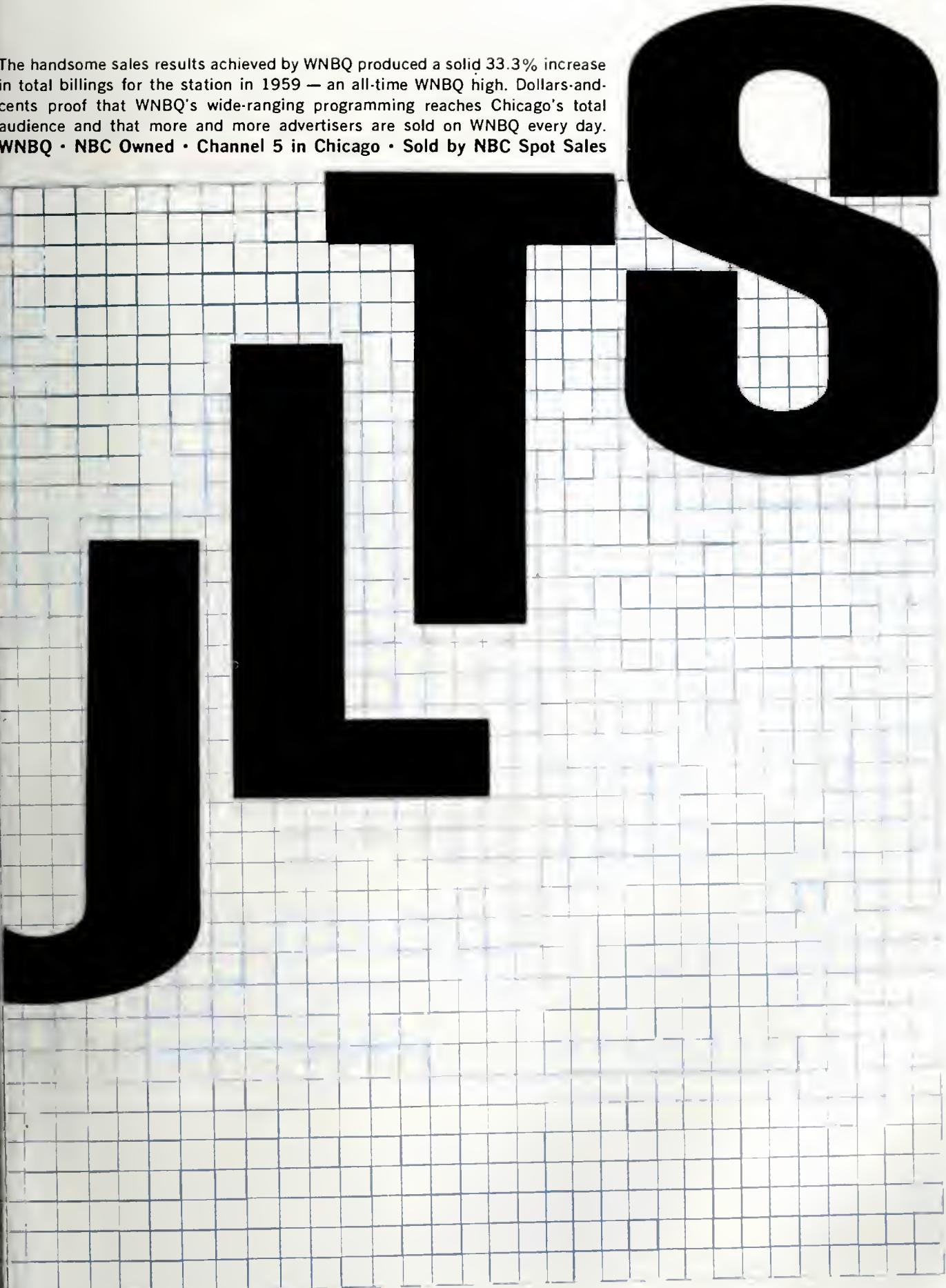
**DALLAS:**  
211 North Ervy Bldg.  
Dallas, Texas  
Riverside 7-2417

**ST. LOUIS:**  
Syndicate Trust Bldg.  
915 Olive St.  
St. Louis, Missouri  
CEntral 1-6055

**LOS ANGELES: DETROIT:**  
Taft Building  
1680 N. Vine St.  
Hollywood, Cal.  
Hollywood 4-7276  
Book Building  
Detroit, Mich.  
WOodward 5-5457

Re

The handsome sales results achieved by WNBQ produced a solid 33.3% increase in total billings for the station in 1959 — an all-time WNBQ high. Dollars-and-cents proof that WNBQ's wide-ranging programming reaches Chicago's total audience and that more and more advertisers are sold on WNBQ every day.  
WNBQ • NBC Owned • Channel 5 in Chicago • Sold by NBC Spot Sales



from a proud past

comes a...

# FUTURE UNLIMITED!



Everywhere you look in Montgomery you see progress. This new futuristic Coliseum, scene of rodeos, sports events, and conventions, is only one example of this area's vast growth. Expansion means opportunity... an opportunity to expand your sales in a million market. And WSFA-TV covers the area like no one else can.



## WSFA-TV

NBC / ABC MONTGOMERY - CHANNEL 12



Represented by Peters, Griffin, Woodward, Inc. The Broadcasting Co. of the South

WIS-TV Columbia, South Carolina

TV NEWS from M&A ALEXANDER!

### WELCOME!

WGN-TV, Ch. 9, Chicago  
KHJ-TV, Ch. 9, Los Angeles

The latest stations to build audiences with  
"Q. T. HUSH, PRIVATE EYE"



Call, Write or wire...

M & A ALEXANDER PRODUCTIONS, INC.

Hollywood:  
6040 Sunset Boulevard, Hollywood 4-3414  
New York City:  
Larry Stern, 141 East 55th Street, Plaza 5-5266

## SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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### VP-Assistant Publisher

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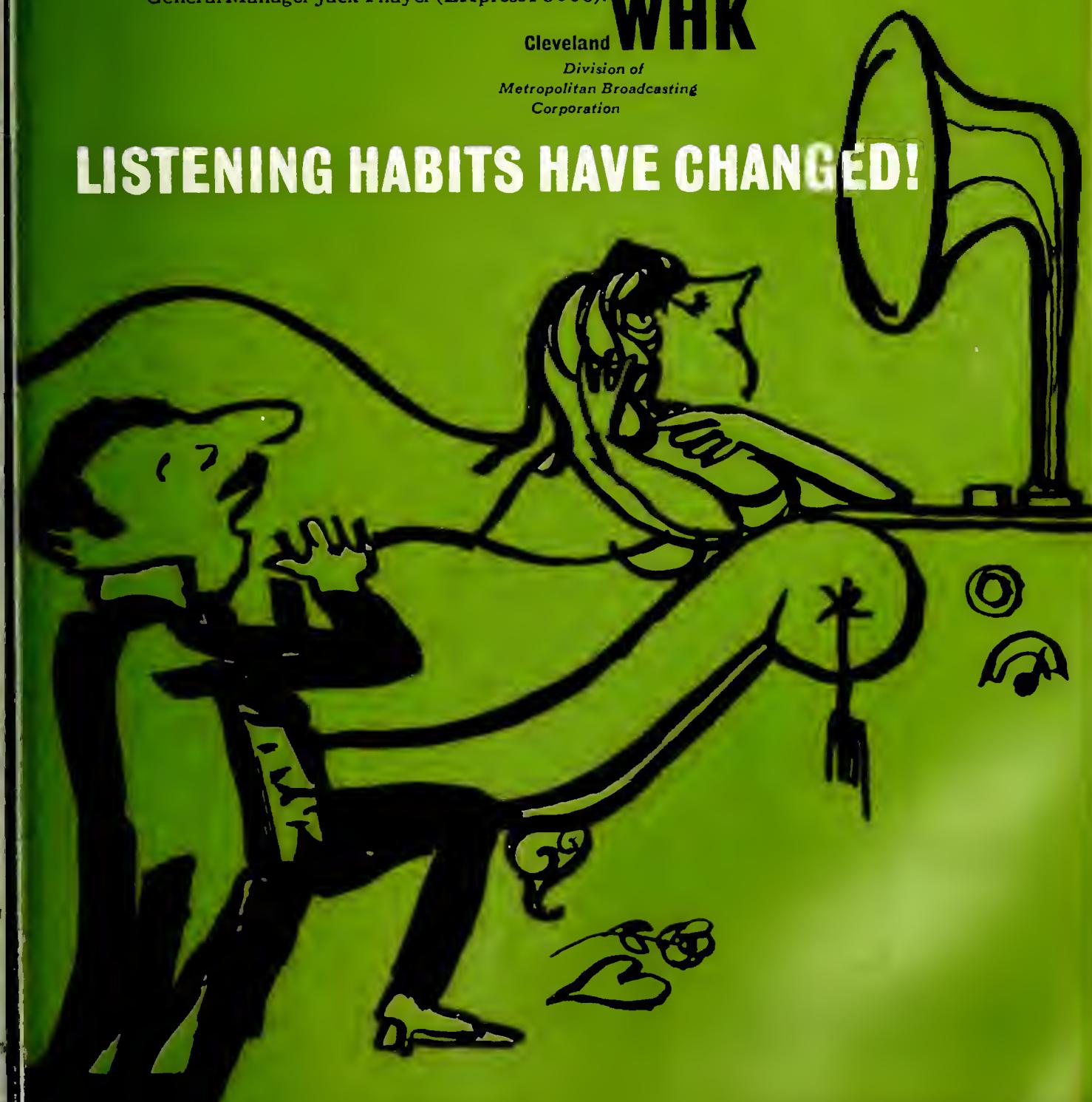
George Becker; Rita Browning;

Ann Marie Cooper; Michael Crocco; Wilke Rich; Irene Sulzbach; Flora Tomadelli

**...in Cleveland, particularly** Her heart belongs to another. Likewise her ears and her Pulse. Cleveland is attuned to a new radio romance-WHK-the station that could hardly get any attention just a little over a year ago. Then it was that Metropolitan Broadcasting Corporation endowed our hero with an inheritance of new service, news and showmanship. Mirabile dictu! The new WHK delivers Cleveland's second largest audience\* for your product's proposal. "Marriage" licenses available from Blair, or General Manager Jack Thayer (EXpress 1-5000).

Cleveland **WHK**  
Division of  
*Metropolitan Broadcasting  
Corporation*

## LISTENING HABITS HAVE CHANGED!





## GOING UP!

1960 will be the hottest national spot year in history. And we mean both tv and radio! Your campaign in SPONSOR—the book targeted at spot buyers—will make your rep mighty happy.

Just a few days left to sign up before SPONSOR's new rates go into effect.

**GUARANTEED RATE PROTECTION**  
for all of 1960 at old (1957) rates if you enter your advertising contract before 1 April!

Hurry! Call Art Breider  
Murray Hill 8-2772, NYC

# SPONSOR

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40 E. 49th Street, New York 17

Spin the SPONSOR WHEEL-OF-FORTUNE  
at the NAB CONVENTION  
• Conrad Hilton Hotel • Chicago

## Sponsor backstage

### The whole truth, and nothing but . . .

About six years ago or so when I wrote my first Backstage for SPONSOR, I made it clear to whichever readers happened to look in that I was not exclusively a trade newspaperman doing the piece for SPONSOR. The main sources of my livelihood, I explained then, were two music publishing companies, Trinity Music, Inc. (BMI) and Towne Music Corporation (ASCAP), and a talent management firm, Csida-Burton Associates, Inc. I took great pains to make this clear to the customers, because I wanted them to know that on such occasions as I might have legitimate reason to mention—a tune published by one of my firms, or an artist managed by CB—there might just possibly be room for a touch of prejudice on my part. I do believe that anyone in the trade who has been reading me, lo these many years in SPONSOR and previously in *The Billboard*, knows that I prize my integrity, both as a newspaperman and a businessman highly. And that I would do nothing to jeopardize what I believe to be my reputation for this integrity.

It is in this frame of reference that I want to notify one and all, as I write this particular piece, that I am now employed as vice president for eastern operations of Capitol Records, Inc. I sold out my majority interests in the above-mentioned music publishing and talent management operations to my partner, Ed Burton, and my heart now belongs to this 18-year-old Hollywood-based corporation, whose officers and many of whose other personnel I have known and admired for a long time.

Please be advised, therefore, that should I make any kind remarks about Capitol or any of its many fine artists, you may consider that (hard as I will try to avoid it) I may be a mite less than totally objective. Or, conversely, should I write anything seemingly critical of RCA Victor, Columbia or any other record company (this is highly unlikely because they are fine firms) you may suspect me of being partial.

### For and agin me

Truly, I do not believe it's needed, but just in case—I consider a sign of my ability to continue as an objective and impartial SPONSOR columnist, and a totally devoted, 100%-loyal Capitol officer, the column I did several weeks ago about the NBC year-end report. NBC is, of course, the sister company of Capitol competitor, RCA, but the column I did praised the many fine things revealed by their year-end report. I quote the following very nice letter from NBC vice president in charge of public information Sydney Eiges to SPONSOR publisher Norman Glenn:

"Dear Norm:

"That column by Joe Csida was one we loved. . . . I'm delighted  
(Please turn to page 14)



**Somebody  
out  
there  
must  
be  
selling  
her**

It could be Don McNeill's Breakfast Club . . . it could be Eydie Gorme . . . it could be Dennis Day . . . it could be any ABC Radio Network program or package. It could be a renewal sponsor (there are 57 of them). It could be a sponsor doing his network radio selling exclusively on ABC (there are 58 of them). All 119 advertisers (30 more than last year) . . . are out there selling her everything from corn pads to cars.

**ABC ADVERTISERS AND PRODUCTS IN 1959 AFL-CIO** • ACNECARE • AQUA-IVY • AERO-SHAVE, BLACK FLAG, WIZARD DEODORIZER • AMERICAN HOME MAGAZINE • AMERICAN TELEPHONE AND TELEGRAPH • APPIAN WAY PIZZA PIE MIX • APPLE VALLEY BUILDING DEVELOPMENT ASS'N • ARCHWAY COOKIES • ASSEMBLIES OF GOD • AYOS, ITALIAN BALM • BABY SWEET & SOOTHENE • BAPTIST BIBLE FELLOWSHIP, INC. • BELTONE HEARING AID CO. • BENRUS WATCH • BER MONT PAPER, INC. • BILLY GRAHAM EVANGELISTIC ASSOCIATION • BROMO-QUININE COLO TABLETS • BRUCE CLEANING WAX • BURGESS VIBROCRFTERS • CAOILLAC (DIV. OF GENERAL MOTORS) • CALIFORNIA STATE DEMOCRATIC CENTRAL COMMITTEE • CAMEL AND Winston CIGARETTES • CAPE CORAL REAL ESTATE • CASITE • CHANGING TIMES MAGAZINE • CHEF-BOY-AR-DEE • CHICK-CHICK & PRESTO EASTER EGG COLORS • CHOOZ • CLAIROL • COLGATE DENTAL CREAM • DAB • DAWN BIBLE STUDENTS ASSOCIATION • DODGE (DIVISION OF CHRYSLER CORP.) • OR CALLOWELL LAXATIVE • OR PEPPER CO. • DR. THOMAS WYATT • DRISTAN • EX-LAX • FAB • FOGLE'S COFFEE • FRED STREETER'S PLANT GROWTH TABLETS • GENERAL ASS'N OF DAVIDIAN 7TH DAY ADVENTISTS • GENERAL NUTRITION CORP. • GOSPEL BROADCASTING ASSOCIATION • GREY-ROCK • GROSSET & DUNLAP INC. • GUARDIAN MAINTENANCE (DIV. OF GENERAL MOTORS) • HARRISON HOME PRODUCTS • HIGHLAND CHURCH OF CHRIST • HUGSON VITAMIN PRODUCTS • 6-12 INSECT REPELLENT • JELL-O • KVP CORP. • KAPP RECORDS • KOOL AID • KRETSCHMER CORP. • LEVOLOR VENETIAN BLIND • LUCKY LAGER BREWING CO. • LYON VAN AND STORAGE • MAGLA PRODUCTS • MAXWELL HOUSE COFFEE • MENTHOLATUM CO. • MERIT PLAN INSURANCE CO. • MIDAS MUFFLER CO. • MIRACLOTH & DOTTIE DUSTCLOTH • MUSSELMAN APPLE SAUCE • McCALL'S MAGAZINE • McCULLOCH MOTORS CORP. • NR TABLETS • OLDSMOBILE (DIV. OF GENERAL MOTORS) • ORAL ROBERTS EVANGELISTIC ASSOCIATION • PABST BREWING CO. • PALL MALL CIGARETTES • PARKER PEN CO. • PEPSI-COLA CO. • PETER PAUL, INC. • PLANTABBS • PLYMOUTH (DIV. OF CHRYSLER CORP.) • PONTIAC MOTORS (DIV. OF GENERAL MOTORS) • PURITRON CORP. • QUAKER STATE OIL REFINING CO. OF CALIFORNIA • RADIO BIBLE CLASS • RENUZIT HOME PRODUCTS CO. • ROCK OF AGES CORP. • ROYAL GELATIN, CHASE & SANBORN INSTANT COFFEE • SARAN-WRAP • SAVINGS & LOAN FOUNDATION • SCAMPERS • SCANDINAVIAN AIRLINES SYSTEM INC. • SCHICK, INC. • SEALY MATTRESS CO. • SHIPSTADS & JOHNSON ICE FOLLIES OF 1960 • SINGER WALTON'S 7 LITTLE BOOKS • SLEEP-EZE • MISTER SOFTEE INC. • SPRFIELD HOME PRODUCTS • SPRUANCE BREAD MIX • ST. JOSEPH ALMANAC CALENDAR • STA-FLO, STA-PUF, SYRUP CREAM CORN • STANDARD OIL OF INDIANA • STANDARD OIL OF CALIFORNIA • STEVENS TV ANTENNA • SUPER M-39 VITAMINS • SWANSOON CAKE MIXES • TRIP OF THE MONTH CLUB • U.S. POOL CORP. • UNITED ARTISTS CORP. • UNIVERSAL COFFEEMATIC • UNIVERSAL INTERNATIONAL PICTURES • VAN NUYS SAVINGS & LOAN ASSOCIATION • VOICE OF PROPHECY, INC. • WATCHMAKERS OF SWITZERLAND • WESTERN AIRLINE • WHITE CROSS HOSPITAL PLAN • WHITEHOUSE COMPANY • WORLD VISION, INC. • WALT DISNEY TOYS • ZINO PAOS

**ABC Radio Network**



# GET MOVING!

Stations on the go are rolling with SPONSOR! 1960 will be the hottest national spot year in history. And we mean both tv and radio! Your campaign in SPONSOR—the book targeted at spot buyers—will make your rep mighty happy.

Just a few days left to sign up before SPONSOR's new rates go into effect.

**GUARANTEED RATE PROTECTION**  
for all of 1960 at old (1957) rates if you enter your advertising contract before 1 April!

Hurry! Call Art Breider  
MURRAY HILL 8-2772, NYC

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40 E. 49th Street, New York 17

Spin the SPONSOR WHEEL-OF-FORTUNE  
at the NAB CONVENTION  
105 • Conrad Hilton Hotel • Chicago

## Sponsor backstage (continued)

to hear that he will continue writing his column for SPONSOR. His warm, human approach to the industry and its problems and the tremendous background of unmatched experience from which he writes make it a 'must' for me in every issue.

"And he's just the 'superman' who can keep it going while tackling the big job which he faces at Capitol Records."

Obviously I'm very grateful to Syd for these kind words, and I do think I will be able to keep the column going satisfactorily. If I discover I can't, I'll be the first to holler uncle and cease and desist.

Lest you consider me shamelessly immodest for running the Eiges letter, let me hasten to assure you that not all of SPONSOR's readers feel the way Syd does about my efforts. Here's a note which Norm Glenn got from industry leader Bob Mason, general manager of WMRN, Marion, Iowa, about the piece I did welcoming Bernice and Ira Herbert back to the radio business:

"Dear Norm,

"I recommend you suggest to your columnist, Joe Csida, that he learn something about radio West of the Hudson River.

"His column in the February 20th issue would sound as though 'the music-news format, which in time was to prove the life-saver of radio' was adopted by everyone.

"You will find throughout the Middle West and Far West, at least, hundreds of stations that never went to music-news, but continued as substantial operations covering all phases of community life.

"It's hard enough to convince some metropolitan Congressmen that such a condition could exist because their concept of radio and television comes largely from Washington and New York.

"It's too bad that the business publications of the broadcasting industry are tempted to add fuel to the political flames of professional publicity seekers.

"We certainly could not be accused of being included in what your columnist says, 'Top 40 format is being dumped by station after station.' Many stations never adopted it and consequently won't dump it. Let's not castigate the entire industry for the sins of a few!"

### Either way is O. K.

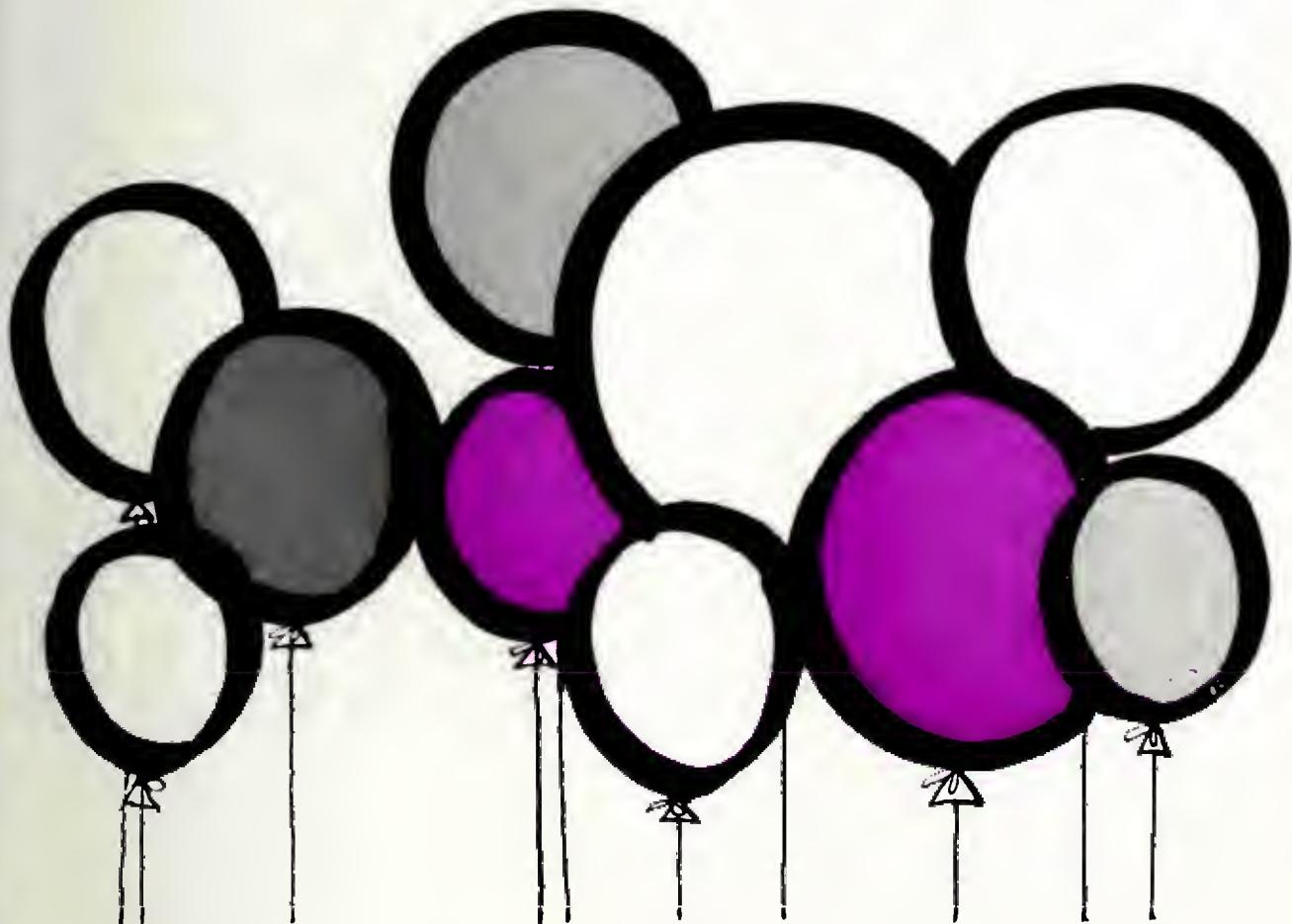
I apologize to Bob Mason, of course, for having given the impression (if I did) that every station in the country runs nothing but music-news. There are certainly, as Bob says, hundreds of stations around the country, like WMRN, which program on the basis of "covering all phases of community life," and do so extremely successfully.

It's a good thing guys like Mason write the kind of letters to the publisher they do. Sort of offsets those *billets doux* from friends like Syd Eiges, and keeps columnists from getting swell-headed.

### Letters to Joe Csida are welcome

*Do you always agree with what Joe Csida says in Sponsor Backstage? Joe and the editors of SPONSOR will be happy to receive and print your comments. Address them to Joe Csida, c/o SPONSOR, 40 East 49th Street, New York 17, New York.*

## RESPONSE



**RESPONSE:** A capacity crowd of 10,000 moppets, moms and dads responded to WJW-TV's unique Dental Health Day Party last month at the Cleveland Arena. Another 4,000 were turned away at the doors. A true festival of fun with prizes from balloons to ponies to toothbrushes...certainly a painless way for youngsters to learn dental health. • It shows the mighty influence of warm, friendly, forceful WJW-TV in the nation's 7th largest market. You're in good company and

*YOU KNOW WHERE YOU'RE GOING WITH*

**WJW TV**  
*CBS CLEVELAND*

A STORER STATION • REPRESENTED BY THE KATZ AGENCY



**CBS FILMS**

*"...the best film programs for all stations"*



# the prestige independent with network audiences!



A. C. Nielsen recently studied his entire New York sample, both Audimeter and Recordimeter — Audilog homes, and found "no significant difference" between the kind of people who watch WPIX-11—New York's leading Independent station—and New York's leading Network station.

The Nielsen "WPIX AUDIENCE PROFILE" study provides a direct comparison of audiences for the prime qualitative categories of:

FAMILY INCOME  
HOME OWNERSHIP  
AUTOMOBILE OWNERSHIP  
SIZE OF FAMILY  
AGE OF HOUSEWIFE  
OCCUPATION, HEAD OF  
HOUSEHOLD

from 7:00-11:00 PM, seven nights a week.

Qualitatively they are equal.

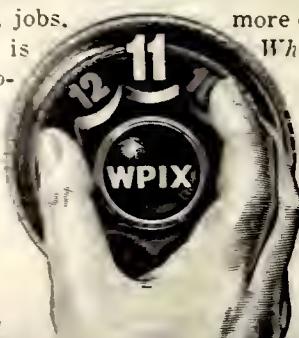
As Nielsen states: "NONE OF THE COMPARISONS YIELDED A SIGNIFICANT DIFFERENCE!"

The "content" of a rating point on WPIX-11 and the top network-station in New York is *the same!* Nielsen proved that incomes, home ownership, ages, jobs, etc. follow identical patterns.\* The reason is logical and understandable. WPIX-11 is programmed like a Network station with network-proven and network-quality shows every half-hour, every night. This WPIX-11

"network look" brings increased sales impact to your commercial messages — makes them more receptive, more effective, more productive.

Where are your 60-second commercials tonight?

**WPIX** new  
york



# SPONSOR-SCOPE

19 MARCH 1960  
Copyright 1960  
SPONSOR  
PUBLICATIONS INC.

You never know in spot tv what nook of the country will explode next as a goodly source of national spot billings: the latest is the sector that takes in Indianapolis, Muncie and Fort Wayne.

So much buying has suddenly started to emanate thereabouts that one major rep is considering opening an Indianapolis office—on the chance that this activity is a harbinger of a steady flow of business. Indiana is now serviced out of Chicago.

Here's some of the Hoosier spot tv action that's got the reps hopping:

**Pic-a-Pop** (Randall & Baggott, Ind.), 147 markets with about \$250,000 for 13 weeks, starting mid-April, with emphasis on afternoon cartoon strips.

**Kennedy Carliner & Bag** (Poorman, Butler, Muncie) now in Indiana and Ohio and headed for Seattle, Atlanta and other points as soon as distribution permits.

**Vita Guano** (Caldwell, L&S-V, Muncie), 25 southern markets for a starter.

**Ball Bros.** (Applegate, Muncie), 80 markets for the summer.

**Eckrich Meats** (Applegate, Muncie), 15 spots per week in major midwest markets.

CBS TV was faced this week with protests from several agencies over the network's latest groundrules on nighttime commercial positioning.

The gist of the demurrs: we can't exercise maximum creativeness in the sale of our clients' products if you deny us the opportunity of expedient length and placement of the commercials.

Two of the agency giants said they recognized that the network was acting to controvert the present climate of criticism and to stave off regulatory action from Washington but the new CBS positioning standards posed a terrific inequity to certain types of advertisers.

One agency, Bates, is reported to have threatened to withdraw Brown & Williamson's billings at night if the network held fast to its new policy of not permitting more than three commercial positions and two entertainment breaks in a half-hour program.

Off-the-record comments included these: (1) CBS was clohbering all customers when its basic problems were the drugs and cigarettes; (2) obviously those who contrived the new rules were oblivious to how the mechanics of matching together money from various brands often made four separate positionings mandatory; (3) CBS' sales chiefs, disturbed as much as the agencies, were hoping to have the new rules revised.

Summer spot tv business has started to roll in both New York and Chicago.

The Chicago contingent includes Kool Aid (FCB) and Heath Toffee Ice Cream Bars (Biddle). It's the latter's first dip into the medium.

In New York it includes Tender Leaf Tea (JWT), Dow's Handy Wrap (NCK).

Other spot activity out of Chicago: Swift's Pard Dry Crunchers (DFS); Helene Curtis' Suave (Campbell-Mithun), flights of six weeks each in top markets.

Added New York action: French's Instant Mashed Potatoes (JWT); Regular Chase & Sanborn Coffee (JWT); Fah, Palmolive Soap, Vam and Wildroot (Bates).

Esso returns to spot radio mid-April for a 27-week campaign, concentrating on weekends and using a couple stations per market at the rate of 10-20 spots a week.

The schedules will run in 50-odd markets. Esso, pioneer in news, pulled completely out of that commodity at the end of last year. McCann-Erickson is doing the buying.

## SPONSOR-SCOPE *continued*

BBDO this week circulated among its 1500 account people and others identified with media a tersely documented fact-piece on why they ought to consider using summer spot radio.

They were reminded that 25% of all grocery, drug, appliance and car sales were still made in the summer and that the complexion of summer listening has been changing mightily as reflected by the big surge in auto and portable set sales in summer living.

Tv stations might as well save wear and tear on their paper and pencils in trying to figure out rates for 30-second copy.

SPONSOR-SCOPE checked reps with stations that devised such rates and found that takers of 30-second spots have been quite rare and certainly not regular.

The deduction: when a copywriter says he needs a minute to tell the story he means just that and not 30 seconds. The stations had thought that the 30-second spot would inspire copywriters who shy away from 20's and I.D.'s to renewed creativity. There are plenty of 20's and I.D.'s to be had in practically all the markets.

Automotive business for radio stations in national spot this quarter is running ahead of last year but the trouble is this: there are so many cars that want to get on at a limited period of the day that clearances have become virtually unsolvable.

There are at least 12 campaigns out of Detroit and South Bend and practically all of them have designated 7-8:30 a.m. as the desirable time.

What aggravates the dilemma for the stations: local car dealers constitute 52-week customers with early a.m. franchises and nobody's going to impinge on their rights.

Scott Paper (JWT) is taking its time about deciding whether it wants to exercise its two-year option on the reruns of Father Knows Best.

If it does elect to go on with the repeats at night, it won't be in its present NBC TV period and only on an alternate basis.

According to SPONSOR-SCOPE's rough estimate the 20 leading advertisers in network tv for 1959 spent an aggregate, in time and talent, of \$479.5 million.

A rundown of that estimate by account:

ADVERTISER	NET TIME	PROGRAM COSTS	ESTIMATED TOTAL
P&G	\$36,500,000	\$28,000,000	\$64,500,000
Lever	24,500,000	18,500,000	43,000,000
American Home	21,000,000	15,000,000	36,000,000
General Motors	16,500,000	19,000,000	35,500,000
Colgate	17,500,000	15,000,000	32,500,000
General Foods	16,000,000	14,500,000	30,500,000
R. J. Reynolds	13,500,000	12,000,000	25,500,000
Gillette	10,500,000	14,000,000	24,500,000
Ford	9,000,000	12,500,000	21,500,000
Bristol-Myers	10,500,000	8,500,000	19,000,000
General Mills	10,500,000	8,000,000	18,500,000
Lorillard	9,000,000	8,500,000	17,500,000
Sterling	9,500,000	6,500,000	16,000,000
Liggett & Myers	8,500,000	7,500,000	16,000,000
Pharmaceuticals	8,000,000	7,000,000	15,000,000
Chrysler	7,500,000	7,000,000	14,500,000
American Tobacco	7,500,000	6,500,000	14,000,000
Philip Morris	7,000,000	6,500,000	13,500,000
Brown & Williamson	6,500,000	5,500,000	12,000,000
S. C. Johnson	5,500,000	4,500,000	10,000,000

## SPONSOR-SCOPE *continued*

Bates, per usual, is doing its fall shopping early at the networks.

Purchases the past week from ABC TV: two minutes weekly on Surfside 6 for Brown & Williamson and participations in Stage Coast West for B&W and Whitehall.

The hour price on Surfside is \$120,000 gross with reruns free and Stage Coast, \$100,000 first run and around \$30,000 for repeats.

While CBS TV ponders the format for its regular Friday night news-in-depth series, the non-entertainment section of the business keeps hauling in the shekels.

Among the latest developments in that CBS area:

1) Reynolds Metals (L&N) will sponsor the National Auto Show in Detroit Sunday, 16 October (6.7 p.m.), paying \$88,600 for the program and around \$115,000 for time.

2) Williamson-Dickey (F&S&R) will pick up the tab for the PGA event at a cost of around \$225,000.

3) G.E. is evincing an interest in four one-hour educational shows, headed by James B. Conant, at about \$175,000 apiece.

Note: The figure put on the Face the Nation series is \$17,000 gross. For the Civil War series, the Desperate Years, \$40,000.

NBC TV affiliates are in a stronger position to catch up with the prevailing demand for daytime minutes from spot advertisers.

The network has opened up two additional such spots: at the 3:30 and 4:30 station-breaks. In other words, there won't be breaks at 3:15 and 4:15.

Other minute breaks previously available to NBC stations: 10:30 (on co-op basis); 12:30 and 2:30.

Here's the latest comparative one-time rate for matched lineups on the three tv networks (135 stations), covering 93% of all U.S. homes:

NETWORK	GROSS HOUR	GROSS HALF-HOUR
ABC TV	\$ 98,130	\$58,878
CBS TV	107,700	64,620
NBC TV	108,170	64,902

Take it as a symptom of the business outlook, or the power of tv, or both, but more and more big companies are asking their agencies what can be done in that medium during the coming season to shine up the corporate image.

The source of this observation are planners in the topline agencies.

This quest for improvement of the institutional image is interpreted by some of them as showing a confidence of what the level of sales will be during the coming year. In effect, such clients—taking a leaf from DuPont—are saying: there's an incalculable value in what the public thinks of your business.

ABC TV's new ratecard, which takes effect 1 October, contains these salient features and comparisons with the other networks:

- 1) ABC's summer discounts run 16 weeks as against the others' 13 weeks.
- 2) Annual dollar volume runs from 2% for \$100,000 to 15% for \$5,200,000.
- 3) Maximum discount for any advertisers drops from 32½% to 30%.
- 4) Discounts for every week nighttime weekday periods: before 8, 12% in winter, 48% in summer; between 8-8:30, 4% in winter, 42% in summer; 8:30-10:30, 0% in winter and 36% in summer; 10:30-11 p.m., 4% in winter, 42% in summer.
- 5) The rates for daytime go up, since the discount for every week advertisers slides from 40% to 20%.

## SPONSOR-SCOPE *continued*

Strong sentiment, at least in network quarters, seemed this week to be developing for the recruiting of an outstanding public figure for the vacant NAB presidency.

Among the names bruited: Gen. Alfred Gruenthaler, now president of the Red Cross.

ABC TV has crashed the sports picture in a big way for the 1960-61 season.

After outbidding NBC TV for the NCAA telecasts (13) it sold Gillette a \$8-million package consisting of half sponsorship of the Saturday night fights (\$2.5 million), and co-sponsorship of the NCAA games and Saturday afternoon baseball games (25).

(For more on Gillette commitment spread, see NEWS WRAP UP, page 60).

NBC TV had its own raiding party going in the sports arena this week.

It was hoping to snag the 1960 pro football games, something that has been exclusively CBS TV's for years.

In the event the deal is made NBC would telecast these pro games, odd as it may seem, on Thursday, Friday and Saturday nights. The fall schedule lends itself that way.

NBC is referring to this as an **\$8-million package**, whereas CBS grossed but \$5-million from the pro football games as a Sunday matinee attraction.

There's still this notable difference between the tv soap opera and its radio progenitor of the latter 1940's: the tv serial has a bigger younger audience.

But in one respect they have a strong kinship: they draw practically the same average audience percentage. It was 8.4 in Nielsen Tv for November-December 1959 and 8.3 in Nielsen Radio for February-March 1947.

The age of housewife breakdown for tv: 16-34, 12.5; 35-49, 8.3; 50+, 9.1. The radio ratio: 16-39, 9.0; 40+, 8.2.

Note: lower income homes dominate for soap operas in tv as they did in radio.

TvB is reacting, if only within the clan, to the ad noting comparisons that the big magazines have been making in their trade advertising and promotion.

It's preparing a memo to TvB members which will point out that these magazines have been distorting the much-qualified information gathered by Politz for his various ad-noting studies.

In other words, the memo will be one of those clarification types.

Look for control over their nighttime tv network programs to slip away from agencies more than ever the coming season.

Progressively militating against them are these factors:

- 1) Less and less clients are in a position to sponsor a program all by themselves.
- 2) It's getting harder to match up alternate sponsorships within an agency.
- 3) Few agencies are equipped to develop shows with freelance composers that because of their ingenuity and imaginativeness will find easy acceptability by the networks as against the networks' own wares.

Don't take this as a norm for the medium in general, but CBS TV Spot Sales' billings for March are running 31% ahead of the like month of 1959, making the biggest month in four years.

The edge of March 1959 over March 1958 was 19%.

For other news coverage in this issue, see Newsmaker of the Week, page 6; Spot Buys, page 46; News and Idea Wrap-Up, page 60; Washington Week, page 55; SPONSOR Hears, page 58; Tv and Radio Newsmakers, page 70; and Film-Scope, page 56.

Kprc-Tv... for fine television results... Edward Petry & Co... National Representatives



**KPRC-TV**  
houston



Courtesy of Kayser Hosiery

Can You Make Such An  
EXPANDING MARKET

## ONANZA BUY?"

KMSO-TV, Serving All Of  
WESTERN MONTANA is

BIG in Coverage

BIG in Programming

BIG in Viewership

9 out of every 10 TV Homes in the Far Western Montana market view only KMSO-TV.

$1,000 \times 58 = 58,000$  TV HOMES  
in 13 counties are delivered by KMSO-TV at a low cost thousand of just \$1

NOT JUST 1 BUT 6 CITIES

Butte, Anaconda, Missoula, Deer Lodge, Hamilton, and Kalispell enjoy top programs on

CBS • NBC • ABC

### 18 VHF COMMUNITY BOOSTERS

have been installed in Butte, Anaconda, Deer Lodge, Kalispell and many other communities to rebroadcast KMSO-TV programs.

KMSO-TV

MISSOULA, MONTANA

NATIONAL REPRESENTATIVES  
FOR JOE-TV, INC.

A Part of Every  
Community Project \*

While serving a single station market, WTHI-TV fulfills its public service responsibilities in a way that has gained for it the appreciation and support of its entire viewing area . . . a circumstance that *must* be reflected in audience response to advertising carried.

Five full  $\frac{1}{2}$  hours of local public service programming each week.

WTHI-TV  
NNEL 10 CBS • ABC  
TERRE HAUTE  
INDIANA

# Timebuyers at work

**Martin Foody**, Reach, McClinton & Co., New York, thinks that most station-sponsored research must be carefully scrutinized. "A typical station circular reports, 'WXXX delivers 10,000 more homes.' Is it all right to ask questions such as, more homes than who? At what time? Each week? Each month? On a specific program? . . . Or am I likely to embarrass someone who can't fit the answers to my questions?" When a radio station quotes a total listener figure, Martin says, it often doesn't explain whether this figure includes in-home or out-of-home listenership, or whether it's for one week or four. If a station doesn't find itself strong with Pulse, it quotes Nielsen, and vice versa. "And somehow a station always finds itself No. 1 in some category. If it isn't top-rated in any survey, it becomes 'No. 1 in adult programming,' 'in fine music,' 'in news,' or the station 'with the No. 1 d.j.' It's a sad state of affairs, but the only facts that buyers can easily get about stations are those which are prejudicially to their advantage. I hope to see the day when station information has more integrity."



**Howard Webb**, Ralph Allum Co., New York, feels that buys of the highest cost efficiency are made by selecting several good radio stations in each market, instead of buying the top-rated stations alone. "The rationale behind buying the top station only is that this station will reach a high percentage of the market's audience in the course

of time. This, of course, is true. The big 'but' is that you can reach the bulk of the audience more rapidly, and with a lower cost-per-1,000, by buying several stations. Admittedly it's easier and easily justified, to automatically pick the station with the heaviest ratings. Not only does the mechanical processing require a lot more time and effort to place a schedule on several stations in a market, but a great deal of analysis is necessary

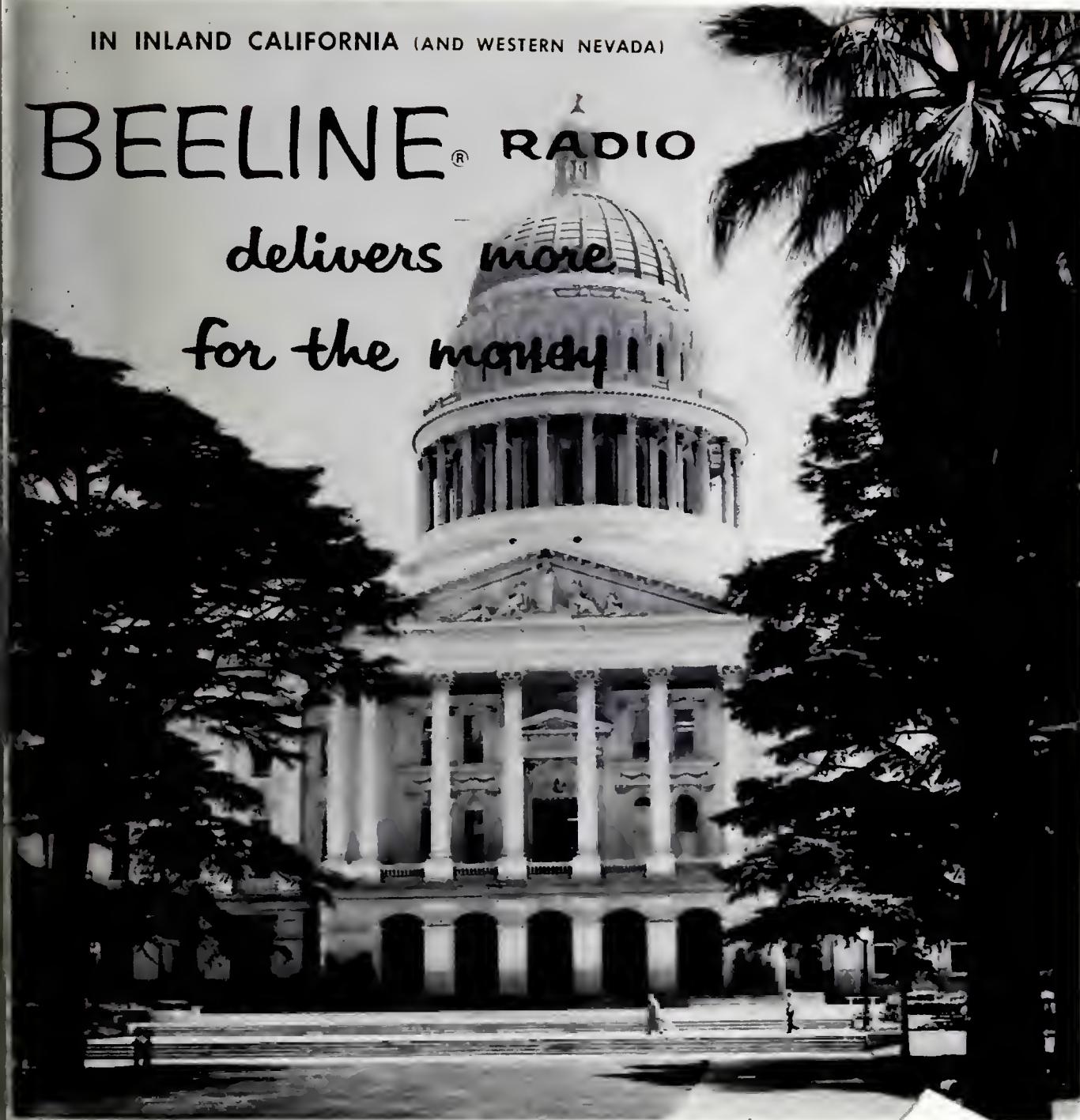
to get the best possible buy." Howard thinks that because of the constant change in audiences, it's good policy to take a new look at stations every time you buy. "I find the representatives very helpful in keeping me up-to-date on both stations and markets, and I notify all of them as far in advance of a campaign as I possibly can."



IN INLAND CALIFORNIA (AND WESTERN NEVADA)

# BEELINE® RADIO

*delivers more  
for the money*



California's Capitol

Free-spending Californians and Nevadans are clustered thick in Beeline station broadcast areas. For example, KFBK is located in the heart of the Metropolitan Sacramento Market which ranks 9th nationally in retail sales per household and 43rd in total retail sales. National ranking for total food sales is 39th and total drug sales is 49th (SRDS).

The city of Sacramento is the capital of California. It is also the center of an area having huge, diversified food-canning, industrial, dairying and agricultural activity plus several very large military establishments.

As a group, Beeline stations give you more radio homes than any combination of competitive stations — at by far the lowest cost per thousand (Nielsen & SR&D).

KOH • RENO  
KFBK • SACRAMENTO

N  
KBEE • MODESTO

KMJ • FRESNO

KERN • BAKERSFIELD



\*Sales Management's 1959 Survey of Buying Power

## McClatchy Broadcasting Company

SACRAMENTO, CALIFORNIA

PAUL H. RAYMER CO., NATIONAL REPRESENTATIVE





# Look who's sold on ABC

Alberto-Culver, Alcoa, American Chicle Co., American Cyanamid, Armour, American Redball Transit, Beechnut, Best Foods, Border Block Drug Company, Breast o' Chicken, Brown & Williamson, Campbell Soup, Canada Dry, Carnation, Carter Products, Chevrolet, Coty, Cracker-Jack, Helene Curtis, Colgate, Derby Foods, Dow Chemical, Dinner-Redy, Dodge, Drackett, Du Pont, Drug Research, Dusharme, Durkee, Dutch Masters, Eastco, Eastman-Kodak, Elgin, Ex-Lax, General Foods, B. F. Goodrich, General Mills, Hartz Mountain, Haggar Co., Hollywood Brands, Hills Bros., International Latex, Johnson & Johnson, S. C. Johnson, Knomark Mfg., Kaiser, Lever Bros., Ludens, Libbey-Owens-Ford, Liggett & Myers, P. Lorillard, Mars, Mastic Tile, Mutual of Omaha, Mattel, Miller Brewing Co., Miles Laboratories, Moge David, Massey-Ferguson, Inc., Minute Maid, North American Van, Northam Warren, Old London Foods, Peter Pan Foundations, Pharmaceuticals, Plough, Procter & Gamble, Phillips-Van Heusen, A. H. Pond, Quaker Oats, Ralston Purina, H. F. Ritchie, Renault Restonic, R. J. Reynolds, Reynolds Metal, Renuzit, Scripto, A. E. Staley, Sterling Drug, Seven-Up, Sweets Co., Toni, U. S. Time, Vitamin Sales, Vick Chemical, Ward Baking, Westclox, Warner-Lambert, Welch Grape Juice, Whitehall Laboratories.

*The company on ABC is not merely good. It's smart. Knows, if you please, the selling import of these basic ABCs: A) Share of audience—ABC-TV is now consistently first or second every night of the week. B) Kind of audience—ABC-TV's programming selects the younger homes, with growing, consuming families. C) Cost of audience—ABC's cpm of homes (\$2.88) is lowest in the business of network selling. If you agree on the value of these ABCs, you can be sold—successfully—on ABC Television.* 

**WATCH ABC-TV IN '60**  
*(more people will)*

## 49th and Madison

in  
**TOLEDO**  
you know where  
you're going with  
**WSPD NBC RADIO**

More audience

**AROUND the CLOCK**  
than the next 2 stations  
combined.

**FIRST in TOLEDO for 38 years!**

Call KATZ—  
today  
for tomorrow's availabilities

a  
**STORER**  
station

National Sales Offices:  
625 Madison Ave., N.Y. 22  
230 N. Michigan Ave., Chicago 1

### Not forgotten

Your most flattering story appearing in the 20 February issue of SPONSOR ("Sponsor Backstage") delighted us beyond words. Most people have the happy faculty of forgetting—especially after six years, which was not the case with you.

Ira Herbert  
Palm Beach, Fla.

• For more on the Herbarts, see this week's "Backstage," page 12.

### Left out!

Your 20 February survey "Local Tv Wins Powerful Friends," should prove a spur to stations hesitant about expanding the schedule of programs of this type.

While you went pretty far into this field there is a feeling here that you completely missed the many programs and series of this type produced by WFIL-TV and the other Triangle Stations. Although you noted the 10th anniversary of our *University of the Air* series in SPONSOR's "Tv Stations" roundup, 23 January, you completely overlook it in this latest story. This series enjoys the cooperation of more than 28 colleges and universities in Delaware Valley, and is telecast live from 11:15 a.m. to 12 noon, 45 minutes each scholastic weekday on WFIL-TV, via video tape on a one-week delay at 7 a.m. and is subsequently aired on all other Triangle Stations at various times.

Of equal importance is the new *Eyewitness* series premiered 2 February. This is a public affairs series prepared by a special *Eyewitness* news team. By a skillful combination of news film and interviews, it puts the microscope on such subjects as narcotics, heart disease, the Beat generation and transportation problems. All of these programs are being telecast in prime evening time.

I mention these specific series, because they are so pertinent to your ar-

ticle. Each of our stations has similar projects. For example, there is the *Yale Reports* series telecast by WNHC-TV and aired on the ABC TV Network.

We were also shut out on that special box titled "Look Who's Buying Local Tv," even though *The Russian Revolution* and *The Secret Life of Adolph Hitler* were both sponsored here at WFIL-TV, the former by the California Oil Co., the latter by McCafferty Ford. WNBF-TV, Binghamton, N. Y., and WLYH-TV, Lebanon-Lancaster, Pa., have also sponsored these programs.

I hope that in future articles we will have the opportunity to tell you what we are doing on the subjects you are surveying.

Jack Hyland  
pub. dir.  
Triangle Stations  
Philadelphia

#### Head-standing record

I just had to take time out to thank you for the wonderful article that appeared in your great magazine recently ("Dig That Upside-Down Beat," SPONSOR, 20 February). I received terrific comments, which shows that your magazine really has readership. I have been a reader for many years.

I notice that you are celebrating SPONSOR's 13th birthday. This is about the same time we opened WCCC. I don't think any man has enjoyed being in the broadcasting business as much as I have. As a sponsor, broadcaster and retailer, I have been a beneficiary of a great way of life in our country.

Standing on my head, during 40 years in retailing, 12 years in radio and 35 years as a sponsor (never being off the air), is a record that has given me great privileges and many benefits, one of which I am about to enjoy—a trip around the world, while my store is being remodeled.

Before I go, I am sending you one of my prize trophies. This trophy has been presented to some of the great leaders of our business, as well as our community. I want you to have it because I believe that your leadership in SPONSOR has done a great job for our industry.

William M. Savitt  
pres.  
Savitt, Inc. (Jewelers)  
New Haven, Conn.

*The most refreshing idea* in radio



For its audience, a new, refreshing sound...the best in popular music and news features, intelligently packaged in KBIG's distinctive "FRESH AIR" programming. For its advertisers, king-size coverage of receptive listeners in 234 communities of all 8 Southern California counties... at 71% less average cost than other high-power stations.

The sales significance of "FRESH AIR" is demonstrated in a new 10 minute presentation. A call to your KBIG or Weed representative will bring it to your desk promptly!



**KBIG**

Radio Catalina...740 kc/10,000 watts

JOHN POOLE BROADCASTING COMPANY, INC.,

6540 Sunset Blvd., Los Angeles 28, Calif. • Hollywood 3-3205

NATIONAL REPRESENTATIVE: WEED RADIO CORP.

**Have you  
heard  
about  
Florence?**

She's a daughter of the new South. Bright. Alert.

Wholesome. Symbol of a unique market in South Carolina,  
where marketers (who see through the fallacy  
of rigid buying based on Standard Metropolitan  
Areas) find an agricultural-industrial market of

215,000 tv homes, effectively covered by one station.



*Florence, South Carolina*

*Channel 8 • Maximum power  
• Maximum value  
• Represented nationally  
by CBS Tv Spot Sales*



A Jefferson Standard station affiliated with  
WBT and WBTV, Charlotte, N. C.



Howard J. Morgens  
PROCTER & GAMBLE



**BIG THREE:** These men guide the giant soap industry that controls some \$240 million ad billings

E. H. Little  
COLGATE-PALMOLIVE



H. M. Schachte  
LEVER BROS.

# SOAP: MOST POWERFUL FORCE ON MADISON AVENUE

- ☛ P&G started it — this game of follow the leader; now it has spread like a virus through every ad agency
- ☛ There is no doubt that the three big soap companies dominate Madison Ave. Good? Bad? Fact is, it works

No rich uncle ever dominated a household more thoroughly than the big three soap companies do Madison Avenue. The influence of Procter & Gamble, Colgate-Palmolive and Lever Bros.—especially P&G—is impressive, not only in their own agencies, but in many agencies that have never had a soap account.

It is not surprising, since this trio of giants together are doing gross annual business that is reaching towards the \$3 billion mark, and nothing impresses like success. At the same time, the same three colossi are billing in the neighborhood of \$240 million for advertising (between 80% and 95% of this in air media—largely tv); agencies have reason to stand in awe.

marketing strategies, advertising trends and media formulas of P&G is watched by just about every manufacturer, regardless of product, and copied whenever possible.

"As P&G goes, so goes the nation," an adman told SPONSOR. With the largest sales volume of all (about \$1.2 billion last year) and the biggest ad budget (about \$100 million), this company has become the bellwether of the advertising industry. It hasn't asked for this role, indeed it feels self-conscious about it. But it can't escape it.

"Almost every packaged goods manufacturer wants to be like P&G," another adman said to SPONSOR. "but they just don't have the guts to fol-

low through. They study the P&G advertising formula, follow it part of the way and then 'chicken out' at the crucial phase. It's a pretty rare advertiser who has the courage—or often the money—to give a new product four years to get in the black and never cut back a nickel on the advertising budget that was initially prescribed."

Colgate-Palmolive and Lever Bros. (with annual ad budgets of about \$75 million and \$65 million respectively) are two companies which match P&G in such courage. They have to, for they are playing in the same league with P&G. But their stakes in this big-stakes game are naturally a bit smaller. Both are more likely to sail with a two-year

"pay-out" period than a four-year one to prove a new product.

This "pay out," which will be discussed here later, is just one of many standard practices among the big three soaps that have influenced ad agencies and clients in other fields. SPONSOR talked to a number of admen, asked what other practices and formulas of the soaps have made their force felt on Madison Avenue, how they have made this force felt in their own agencies, what effects it has on media and general creativity, and whether these effects are good or bad?

That it has an effect goes without saying, and nowhere is it more noticeable than in an ad agency that has a P&G, Colgate or Lever product

11 41 14

## HOW SOAPS ARE SPREAD THROUGH AGENCIES

PROCTER &  
GAMBLE

Leo Burnett

Benton & Bowles

Compton

Young & Rubicam

D-F-S

Tatham-Laird

Grey Advertising

Honig, Cooper

Gardner

COLGATE-  
PALMOLIVE

Ted Bates

McCann-Erickson

Lennen & Newell

Street & Finney

Cunningham & Walsh

D'Arcy Advertising

Norman, Craig  
& Kummel

Charles W. Hoyt

LEVER  
BROS.

J. Walter Thompson

Needham, Louis  
& Brorby

Ogilvy, Benson  
& Mather

Foote, Cone & Belding

BBDO

SSC&B

Kenyon & Eckhardt

as an account. The formulas and standards that the soap client insists the agency use for its product are so pat, clear-cut and successful, that before long the agency is applying the soap yardstick to ad campaigns for many of its other packaged goods accounts.

"Don't ever underestimate the dominant role that a soap account plays in its agency's over-all ad strategy," said an agencyman. "Even if they wanted to, they couldn't keep some of the soap-selling techniques from rubbing off. Once an agency sets up to conform to a soap account's requirements, other kinds of products often can benefit from the same machinery."

Take media research, for example. An agency with a strong research department pitching a soap account may find that its research is a big factor in clinching the account. If, however, the agency's research department is not one of its strong points, but should get the soap account anyway, it will have a powerhouse of research shortly.

On one hand, it may seem strange that a soap account could dominate an agency. "When you take an annual budget of about \$75 million," an agency exec said, "it does sound impressive. But then divide it up among seven or eight agencies as the soaps do, and you begin to wonder why some of these splinters that are relatively small should dominate an agency. I'm sure that at JWT, Ford dominates more than Lever."

But usually it is the soap that influences its agency most. Many an agency doing a substantial volume of business in accounts other than soaps will all but turn handsprings to get a soap account in the house.

And a soap account moving into even a major agency can change its profile considerably. It has happened before; it will happen again.

In 1957, the Association of American Soap & Glycerine Producers reports that soap and synthetic detergent sales reached an all-time peak—4,269,877,000 pounds. Add to this the weight of the margarines, food products, dentifrices, cleaners, paper supplies and other diversifications of the three big soap companies and it becomes clear why any agency is im-



NEIL McELROY, former P&G head, was instrumental in setting up ad strategy for soaps

pressed, particularly one that is involved or hopes to be.

Still another example of the soap companies' influence on their agencies is the fact pointed out by one adman, that most of the big agencies with soap accounts in the house are headed by executives who came up through the soap business: Barton Cummings, president of Compton, and Robert Lusk, president of Benton & Bowles, to mention just two. Even some agencies without one of the big three soaps as a client still have a former soap adman at the top; William Esty Co.'s chairman, James Houlahan, was once with Lever Bros.

Any tenets learned at the knee of a P&G, Colgate or Lever are sound ones—they are the ultimate refinement of the packaged goods concept of advertising. Thus the formulas pioneered by P&G (they reached their inflexible patterns back in the days when Neil McElroy headed the P&G products division, have lost none of that rigidity since) have considerable influence today on practically all food and drug advertising. In fact, P&G uses the identical formula to sell its Duncan Hines cake mix or Jif Peanut Spread or its line of paper products as it uses for Ivory Soap or Crest. It looks for the same kind of station line-ups, ratings, cost-per-1,000's, commercial copy approaches. The system never deviates; it has worked too well for too long.

Of course, this devotion to the system has brought some criticism—not because of the job it has done for the soap companies but for what they think it has done to some agencies and some admen.

"I can't help but feel that the P&G influence is all but destroying marketing and creative advertising," one adman remarked.

"A soap company," another told SPONSOR, "can take on a new agency because the agency is noted for its creativity. By the time the soap client has reshaped the agency to fit its formulas, the agency has stopped being creative."

The same thing can happen to an adman. "I remember a guy I used to work with," an agency executive recalls. "He was creative as hell. Then he spent several years on a soap account, and that did it. He ran completely dry on ideas. And he never picked up again either, even after he left the soap field."

"I guess his brand of creativity just wasn't for the soaps. But," he went on. "I will say this: the adman who can be creative within the framework of the soap formula has it made!"

What are some of the pieces that make up this mysterious "soap formula"? In the first place, the soap companies resent the term "formula." They may have a point. The care with which they make a media buy is the same kind of care they devote to turning out the best product possible. They never make a move in haste. Their aims are simple and direct; their approach to achieving these aims are simple and honest. In fact it may be that this very simplicity is what confuses the advertising fraternity into suspecting some complicated mumbo jumbo.

The aims of P&G, Colgate and Lever are basically these: (1) Create a good brand. (2) Get distribution. (3) Get facing on dealers' shelves. (4) Get word to the people.

The advertising formulas they have developed to help gain these ends include:

- *The "pay-out."* When a new product is ready for market, the client and agency project (on the basis of voluminous research) how long and how much they will advertise to put the product over. In the case of P&G, it is often figured on the basis of a four-year campaign. The agency plans board comes up with a budget recommendation informing the client

(Please turn to page 68)



GOLD MEDAL AWARD, first to be made by RTES, goes from club Pres. Frank Pellegrin (l.), to Brig. Gen. David Sarnoff, RCA board chmn.

## Gen. Sarnoff keys RTES' 20th year

- New York's Radio & Tv Executives Society marks two decades, gives 1st Gold Medal award to Gen. Sarnoff
- RCA chief appraises tv's present problems, future hopes; suggests annual program conference for quality

**A** thousand leaders in advertising, tv and radio met in New York last week to mark the 20th anniversary of the Radio & Television Executives Society and to honor Brig. Gen. David Sarnoff, RCA board chairman, recipient of the club's first Gold Medal.

President Frank Pellegrin, in the award and the intro-

duction of General Sarnoff as the keynote speaker, commended him for his "outstanding achievement in broadcasting" and for "contributing more than any other individual to the growth and development of the radio, television and electronics industries" because of his "vision and energy."

New facets of this "vision" came to light as General Sarnoff traced

"Broadcasting, the Course Ahead" for his black-tie, dinner-dance audience at the Waldorf Hotel. Most of his audience was comprised of professionals in advertising, though there were many distinguished guests from other fields.

These tv-minded advertising executives were more than usually attentive to the speaker's words because they were his first public statement on the major issues of television which have come into the spotlight since the initial quiz show ruckus.

General Sarnoff, as a long-time broadcaster, communications pioneer and mentor of NBC, referred to the quiz and payola situations as "shabby practices" after breaking his silence

because of "events and proposals that threaten to make more remote, or even to blot out, the most promising of (broadcasting's unlimited) horizons." His fear: That there "is a widening gulf of misunderstanding and mistrust."

The solution he proposed: That an industry organization "sponsor an annual conference, with the purpose of analyzing the role of television in all of its aspects in American life." He recommended that leaders in all areas of "thought and endeavor—government, religion, education, business, labor, advertising and publishing—meet in an appropriately cloistered atmosphere." Their aims: "Exchange views face to face, seek new ideas from each other, clarify misunderstandings, explore new uses of the specialized services."

This group, working together with broadcasters, could help meet some of the "demands" of today, he said. The "primary demands of the hour" number three: "(1) to resist any form of direct or disguised censorship; (2) to defend the freedom of broadcast communications won over 40 years; (3) to improve and diversify the quality of the mass appeal program service."

The RCA board chairman showed considerable concern in his statements about the hotly debated issue of majority vs. minority appeal pro-

gramming in television. Charging that "an intellectual curtain is descending around the world of commercial television, because of a deep dissatisfaction with mass appeal programs," he went on to explain that selective viewing must key all future programming.

"Logic compels the industry to encourage selectivity, for it is the only sound way to keep in constant movement the cycle of program improvement." But selective viewing, in his opinion, will never "give the minority a complete sense of fulfillment."

General Sarnoff thinks the "tithe of freedom" for television must be "paid with improved program service and technological advances." In discussing the latter, he made four specific predictions about the industry's future:

1. "Man-made satellites will soon serve as mirror-in-the-sky relays for global television." Thus one of tv's "oldest dreams would be fulfilled: on-the-spot live coverage of events anywhere in the world."

2. "Automatic and instantaneous electronic translation techniques are being devised, which will enable the people of all nations to converse across the barriers of language."

3. "Advances in basic circuitry and miniaturization will lead to tv receivers small enough to be carried in a man's shirt pocket, and radios which look like a ball-point pen."

4. "Improvements in transmitting techniques and the practical use of extremely high frequencies will enable maximum utilization of the spectrum." This will open the channels to more services appealing to minority tastes and interests.

Despite what he termed "the rancor of recent events," he thinks broadcasters and "reasonable people in all walks of life" can find more areas of agreement than disagreement.

This, he said, is because "Few, even among our most truculent opponents, would suggest that television be abolished. No amount of temporary quiz tarnish can obscure its position as a remarkable new art, a totally unique form of communications with an unparalleled capacity to please and—above all—to capture and to hold the interest of an entire nation."

He thinks, too, that "the record is now clear that the responsible men in this industry had no part of and never attempted to defend 'rigging' or 'payola.'"

In referring to the "broader indictment of television, that of its mass appeal program service," the RCA executive said "this sooner or later will come into focus for thinking people as an indictment not just of tv but of the entire society of which it is a part."



**THON OF 1,000** advertising, broadcast and civic leaders attended formal dinner dance last week. Among them: Jim Gaines, pres., WOAI-TV, San Antonio; Bob Sarnoff, NBC pres., son of award winner



**JOYFUL GENERAL** greeted hundreds of friends, business acquaintances at informal reception before and after formal dinner. John Daly, v.p., ABC, was emcee before double dais of distinguished ad people

INSIDE STORY:

# YOUR SPOT AT A

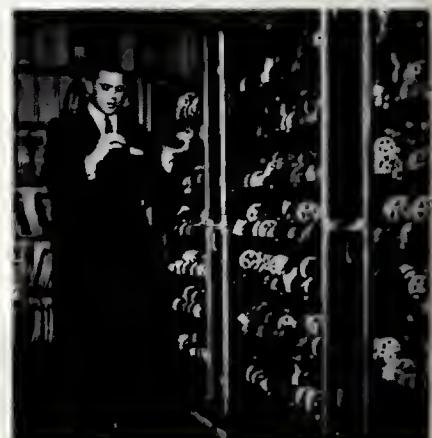
- Here's a valuable 10-step explanation of exactly what is involved in getting
- Diary of a Lorillard spot at KMOX-TV shows complexities of job and need



**1** RECEIPT OF ORDER from Lennen & Newell calls for confab between KMOX-TV executives (l to r) Grace Jean Beck in charge of traffic, operations director Norm Hayes and general sales manager Charles McAbee. New Lorillard schedule calls for Kent, Newport and Spring spots and late Sunday news show. Order involves product rotation, film, slides, live copy



**2** SCREENING AND CUEING. Condition of the film is checked, closing audio cue is noted on index card, closing video cue is marked on film for easy checking



**3** RACK SLOTTING. After screening, Pete Klein, film dir. at KMOX-TV checks sponsor number on leader, before placing film in the station's film rack

Few timebuyers, account or creative men ever see the inner workings of the tv spot business—what goes on at a tv station from the time an order is received until the spot gets on the air.

knowledge of this complex process can prove enormously valuable to agency or advertiser. As a result of its readers, SPONSOR recently asked a large modern station,

KMOX-TV, St. Louis, to trace in picture story form the steps that are needed to get a single spot for a well-known national advertiser on the air.

As you read this diary of a P. Lorillard spot, ordered and prepared by Lennen & Newell, you will understand why it is so important for the agency to provide early delivery of spots, clear, understandable instructions on product rotation, as well as

clear labeling, identification and copy instructions for all spot announcements.

Procedures followed at KMOX-TV are typical of the protective machinery provided by modern tv stations but, of course, details of this machinery will differ.

Here's what happened at KMOX-TV when Lorillard, through L&N, ordered an evening spot schedule and

# TV STATION

your spots on the air

for agency cooperation



**4** INDEX CARD FILE. Index card for each film is placed in "visible" file. Copies of these index cards go to station operations department for cross reference



**5** SCHEDULING IN LOG. Agency instructions are entered in a three-ring binder. This is the first step in the painstaking and detailed process of station logging

a late Sunday news show in which the cigarette company would rotate three products—Kent, Newport and Spring.

Request from Lennen & Newell was forwarded from CBS Television Spot Sales to general sales manager Charles McAbee. Traffic department's Grace Jean Beck checked availabilities. When these were confirmed by the agency, film, slides, live copy and



**6** 'DUMMY' AND 'ADVANCE' LOGS. Asst. Kathy Steinkamp makes up "dummy" log two days ahead of broadcast. From this she prepares "advance" log which goes to operations, continuity and film room at noon of day preceding one on which spot is to run. Advance log serves to alert film room to get spots out of rack for broadcast use



**7** LIVE COPY HANDLING. Continuity director Dorothy Godfrey uses "advance" log as she enters all live copy in "continuity book." The continuity book goes out twice daily to six locations within the station: directors, projection room, announcer's control booth, film room, transcription department (in case of e.t.'s) and master control

**8** COMPLETED DAILY LOG goes out at 4:30 p.m. of the day preceding the broadcast.

Here, Johnalin Nix and operations director Norm Hayes give daily log a final check against index file, instruction book and "advance" log. When checking is completed, the daily log is mimeographed for distribution to 18 departments and approximately 50 people at KMOX-TV



instructions for product rotation and scheduling were mailed from the agency to operations director Norman Hayes.

He sends film and slides plus copy of agency's letter of instruction to film director Pete Klein. Receipt of spots in film room calls for two immediate steps: A receipt for the films is typed out (a copy goes back to operations). Then, an index card is prepared for each film. A copy of this will also go to operations, but in order to prepare it, these steps come first:

Condition of films are checked on a projection machine. Closing audio cue (last words of commercial) is put on index card. Closing video cue is put on each film (a warning mark for projectionist), and the films go to the film rack.

As each spot is put to bed in one of 2,374 steel "pigeon holes," the

sponsor code number on its leader is checked against the number on its index card (SP-101-20 identifies a Spring cigarette spot).

Then the index cards go into a "visible" file. In addition to closing audio cue and sponsor code number, each card contains a house number for file room reference, visual and audio length of film, product, sponsor, date received (and a space for the date it will be returned or destroyed). When the index cards are completed, copies go to operations director Norm Hayes.

Meanwhile, operations is getting the spots scheduled in the daily log—technical run-down that goes to 18 departments. It contains complete audio and video instructions for every film, slide or studio (live) announcement scheduled each day.

Basis of the information in the daily log is a three-ring instruction book (each page of which has full instructions for each film, listed by sponsor code number) and an alphabetical index file with scheduling information for each film. The Lorillard spots must get into both the three-ring book and the index file in operations. Then they can be entered in the "dummy" and "advance" logs.

The "dummy" log is made up two days in advance of the schedule by Hayes' assistant, Kathy Steinkamp. It is the log she will work from the next day to prepare the "advance" log for use of three departments only: operations, continuity (for scheduling live announcements) and the film room. It goes out at noon.

The "advance" log enables the film room to get the spots out of the rack for use on the air the following evening. Continuity department uses the "advance" log to get all live copy into a "continuity book" which continuity director Dorothy Godfrey sends out twice a day (covering the two halves of the broadcast day).

"Continuity book" goes to six production locations. (Live copy in opening and closing billboard of Lorillard's Sunday news show will go out in Friday's weekend log.)

When the "continuity book" is received in the film room, Dorothy Marbeck double-checks sponsor code number with copy sheet number to see that slide and copy match.

With slides and film ready in the film room, the completed daily log is being double-checked in operations. The completed daily log is mimeographed and sent out at 4:30 p.m.

Next morning, Kathy Steinkamp goes to the film room. By now, the Lorillard spots are on the film cart with other spot and program reels to be aired after 4 p.m. that day. She checks the sponsor code number on each film leader against the number on the daily log. Then the film cart goes to the telecine (projection) room. (The cart makes two trips each day; trip for film on the air up to 4 p.m. was made the night before.)

Thus, two days after receipt, the new Lorillard evening spot schedule is on the air. Next day, cart goes back to film room. "Advance" log for the following day indicates which Lorillard spots will be used the next evening. Those remain on the cart. Others go back to film rack. And the new Lorillard schedule becomes part of an interlocking system of many departments at the station.

For agencymen who want to absorb a station's system into the bloodstream of their own way of doing things, here are some tips from KMOX-TV:

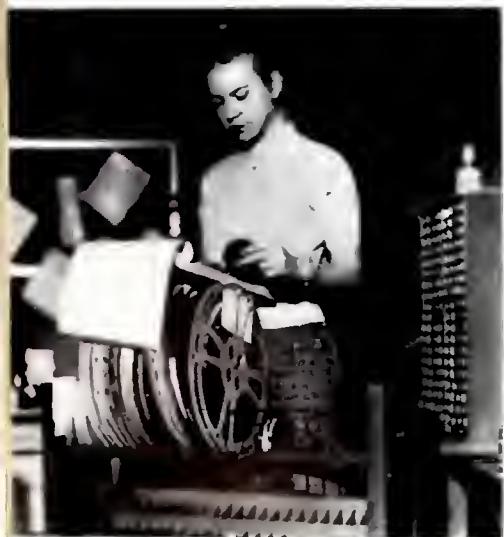
- *Film delivery.* Send it in plenty of time (at least 48 hours) to get full advantage of all protective measures at the station (screening, etc.). Take flying time and weather into consideration. Be sure you know who gets what at the station (at KMOX-TV film, copy and instructions all go to operations).

- *Rotation of films.* Make sure all films for rotation are shipped so schedules start off as desired.

- *Disposition of old films.* In instructions for new films indicate whether old films should be destroyed or returned. The more they hang around, the greater the chance for error. KMOX-TV's film department sends out quarterly postcards to agencies asking for instructions on disposition of film.

- *Code numbers.* Make sure code number on film is consistent with code number in your instructions. Advise film lab to make sure code numbers contain all information. □

## 9 FINAL CHECK, given on morning of broadcast, shows Lorillard spots on film chart with other spots to be aired after 4 p.m. Kathy Steinkamp checks leader



## 10 THREADING UP first Lorillard spot in new schedule is done by Don Rockwell, engineer. After airing, films are sent back to the film room





HARDLY A CHANCE to catch his breath, a.e. Irving Glick gets sales reports from one market while setting up tv buy for entry into new areas

## TV WHIZ—KIDS' HOBBY KITS

- ITC Model Craft puts 98% of budget into spot tv, sells more than 1,000,00 hobby kits in six weeks
- Results of four-day New York test show in 15 new markets; factory works around clock to fill orders

**E**very now and then it happens. Success overwhelms you.

When ITC Model Craft, the hobby division of Ideal Toy Corp. was ready to launch its Dog Champions, a series of scale-model dog kits, Irving Glick, account executive and partner at Atlantic/Bernstein, the hobby kit's agency, suggested spot tv.

It was a new idea. Toys and games had certainly proven spot tv's potential, but as far as Glick and media buyer Sylvester Bernstein remember,

this was to mark the first time the medium would be used to sell a hobby kit. The agencymen huddled with Gene Belinski, sales manager of ITC Model Craft, and Mel Helitzer, director of advertising and public relations for Ideal Toy. Out of this meeting came the decision to sink a whopping 98% of the budget in spot tv. Within six weeks of the start of the campaign, ITC Model Craft had sold more than 1,000,000 kits.

The success of the drive was stag-

gering. Though it generally takes from two to three weeks to get a new product off the ground, within four days ITC Model Craft was flooded with frantic calls from jobbers for more Dog Champions. The factory had to be put on an around-the-clock work schedule in order to fill the demand. After entry into New York, new markets were opened in Philadelphia, Chicago, Atlanta, and Los Angeles as fast as production would permit. Following these, spot tv cracked open Boston, Cleveland, Dallas, Detroit, Hartford-New Haven, Miami, Minneapolis, New Orleans, Pittsburgh, Portland, Me., and San Francisco. And sales are snowballing. At presstime a report just in showed figures spiraling upwards.

Happy times for the hobby kit began in New York, where a test cam-

inaugurated 1 January. Many strategists called for a Christmas introduction in order to capitalize on the choicer gifts available once the holiday season had ended. They also reasoned that many children would now have their own money to spend as a result of Christmas gifts and would therefore respond to an appeal made directly to them while they were financially able to make the purchase. Also, since this was a new product, ITC wanted to make sure that the kit wouldn't get lost in the profusion of toys and games which vie for pre-Christmas kiddie attention. Finally, hobby kits are cold-weather sellers as a rule. They're made and used indoors, save for the motorized kits which have all-weather appeal. January therefore loomed as the ideal time for Dog Champions to make its market debut.

Before airing the campaign, the agency sent out letters alerting jobbers, distributors and retailers about the hobby kit, and the plans for a strong tv push. Reaction was good; everyone approved of the plans, but distribution was spotty. Still, enough

stores stocked the kit for the agency to act. They sent out a team of men to spot check the age of kit customers. Results showed that the kit had a wide-range appeal, was being purchased by children between the ages of five and 14.

Since ITC Model Craft wanted to reach all children who were potential customers, the company decided to use this study as the cornerstone of their tv buy—a flight of 78 spots over a six-week period (13 per week) on WPIX-TV. The spots were scheduled on children's shows with diversified appeal on a seven-day-a-week basis. On weekdays the announcements ran on *Bozo the Clown*, 5:5:30 p.m.; *Abbott and Costello* and *Sheena*, 4:30-5 p.m., with a 6:30 p.m. adjacency to *Popeye*. On Saturdays spots were aired on *Laurel and Hardy*, 5-6 p.m., and *Jeff's Collie*, 6-6:30 p.m. Completing the coverage were spots on *Casey Jones*, Sundays, 6-6:30 p.m. The schedule was supplemented with spots on WNEW-TV and a full-page, two-color ad in *Boy's Life* magazine.

The commercial consists of a two-character (one boy, one dog), one-

minute film, made by Andre DuRona (New York) and developed from an agency storyboard after a slight snag in casting plans.

For the *Boy's Life* ad and other promotional material the agency had used a German Shepherd named "Tassie" as the dog model. However when Glick was ready to begin the actual shooting of the commercial, "Tassie" who has appeared on posters for the Second Sight Guide-Dog Foundation for the Blind was busy elsewhere raising money for the foundation. The agency did not wish to change the association already established between the kit model and that particular dog, so Glick had to find another German Shepherd who looked like "Tassie" to play the role. After some scouting around he located a professionally trained dog who looked enough like "Tassie" to play as her double.

The commercial counts heavily on the natural dog-loving instincts of youngsters. The film opens with an action shot of the lively German Shepherd out for a romp. Since nothing quickens the heart of a dog

**PAINTING BY THE NUMBERS**, this clip from tv spot shows youngster applying finishing touches with kit-supplied paints to Champion German Shepherd as real dog watches. Commercial stresses authenticity, shows live dog with plastic model to demonstrate accuracy of kit replica



lover as much as a live-action picture, the vigorous, bounding qualities of the dog are transferred to the kit replica via a dissolve showing a youngster as he applies the finishing touches to a life-like Dog Champion plastic model. Comparison is further driven home by the announcer who says, "He's so lively-looking, so eager to be loved, you almost want to take him out for a romp." As the child works on the model, he is watched by the live counterpart, the same dog pictured in the first sequence. Throughout the film, wherever possible, sequences showing the particular breed are used to demonstrate the accuracy of the kit model. Also as Irving Glick points out, "Classically, there are three things that help you sell — animals, babies and pretty women. For us, the choice was obvious."

The spot stresses authenticity and ease of construction. It is pointed out that each dog is a champion, "bright-eyed and alert . . . see how proudly he carries himself." This concept is reinforced pictorially by a blue ribbon emblem, with the name of the breed and the word champion on it. There are 10 models shown, all sculpted to scale and in proportion to each other. Each kit contains one dog. ITC Model Craft uses these commercials not just to make one sale, but to interest the child in collecting the entire series.

Wherever possible Dog Champions has tried to buy on shows with "live" m.c.'s. "We've gotten great assists," says Glick. "from people like Bill Britton, Bozo the Clown." Bozo has had live dogs on his show and a display background of the kits. He's also stimulated viewer interest in the spot with introductory commentary and build-up.

The spots are now running and will probably continue well into the spring. Plans for next season are still in the formative stage, but indications are that this time there will be a big Christmas push, via spot tv.

Summing up agency and client feeling, Irving Glick avows that "spot tv was the ideal medium to demonstrate our product. The impact and results were immediate; the campaign has been a fantastic success."

## HIGHLIGHTS OF NEW CBS TV COMMERCIALS RULES

Last week CBS TV announced new, stricter rules on tv commercials which startled many industry observers. Here are highlights of new regulations which will be effective on all shows by 15 September.

### I. POSITIONING OF COMMERCIALS

1. **QUARTER HOUR ENTERTAINMENT PROGRAMS.** *Maximum of three commercial positions (plus billboards) with only two interruptions of main entertainment portion. One interruption for news shows.*
2. **HALF HOUR NIGHT ENTERTAINMENT PROGRAMS.** *Three commercial positions (plus billboards), no more than two program interruptions*
3. **HOUR NIGHT ENTERTAINMENT PROGRAMS.** *Six commercial positions with no more than five interruptions of main entertainment portion of program (four interruptions for news shows)*
4. **PIGGYBACKS.** *Maximum of four product commercials on 15 min. or 30 min. shows. Break between piggybacked shots counts as commercial time*
5. **ALTERNATE SPONSORS** *who plan to use piggybacks must get permission of major sponsor and total allowable commercials must not be exceeded*

### II. COMMERCIAL STANDARDS

1. **NEWS PROGRAMS** *have stricter standards than others. News announcers limited to mentioning name of sponsor or product, but not both*
2. **COLD, HEADACHE REMEDIES, ANTACIDS** *must emphasize pleasant after-effects, not symptoms. Charts must be used with extreme restraint*
3. **FOUNDATION GARMENTS.** *Use of live models is taboo unless fully clothed. Product demonstrations should stress fabric, design, durability*
4. **FOOT REMEDIES.** *No unpleasant shots or references to foot disorders, and no visual shots of feet, or detailed schematic drawings in demonstrations*
5. **OTHER PERSONAL PRODUCTS.** *No negative or scare copy, no visual devices depicting bodily functions, pain, discomfort or unwanted hair*

# WHO'S WHO ON MOTOR CITY'S BROADCAST ADVERTISING ROW?

Here are the 25 admen Detroit picked as stand-outs in SPONSOR's poll of the best-known, most influential men in that city's tv, radio and advertising professions



**FRED W. ADAMS** has directed Rambler's advertising, merchandising since Nash-Hudson merger in '55. In this time, American Motors moved from 12th to 3rd in car production, sales. In automotives since '41, he's former Packard ad mgr.



**JOHN R. BOWERS**, ad manager, Ford Div., is responsible for Ford, Falcon, Thunderbird campaigns. He's former v.p. at Brooke, Smith, French & Dorrance agency, Detroit, where he worked from '46 to '57. He's a graduate of Dartmouth, Tuck



**WILLIAM W. BRYAN**, v.p. and general manager of the Detroit office of Peters, Griffin, Woodward station representatives, is one of the city's best known admen. He's been with Petry since 1944, worked 10 years on the *Detroit Times*



**CHARLES N. CAMPBELL** is media director for consumer products and supervisor of broadcast at MacManus, John & Adams agency, which he joined in '51 as a timebuyer. He started his career at Campbell-Ewald after U. of Mich.



**WM. H. CARTWRIGHT**, Detroit manager of Edward Gray station representatives, been with the company 38, in Detroit since '39. Started in advertising 31 as a radio buyer at McJunkin agency



**WOODRUFF BOYD CROUSE** is media coordinator for DeSoto and Valiant at BBDO, and account exec for the Valiant Adv. Assn in the Detroit region. He's worked in sales at the Booth radio stations, on Chevrolet at Campbell-Ewald



**GABRIEL P. DYKE** manages Blair-TV and Blair TV Assoc. A Detroit tv vet of 13 years, he was traffic manager of WWJ-TV (Detroit News station), rising through local sales to assistant sales manager until joining the Blair organizations



**CHARLES D. FRITZ** is manager of the John Blair Co. in Detroit, a post he's held since 1952. He started as a radio salesman at WWJ after graduation from the School of Business at the U. of Michigan in 1949. He also worked at Katz

**D**etroit's giant automotive industry dominates the city's radio/tv advertising as it does its business world, shunts into almost obscurity its importance as a trading center.

It is not surprising, therefore, to find the same strong automotive influence in the backgrounds of those ranked as tops in advertising know-how by their colleagues. Detroit has a long list of distinguished names—men who have made and are making

history in Motor City advertising. But these 25 were the ones nominated in SPONSOR's poll as being outstanding in their field, typical of the calibre of executive talent to be found among Detroit's client companies, or within the top agencies or within the media groups—stations, networks and national representatives. They are not necessarily SPONSOR's choice, but they are the choice of those within Detroit's ear-centered tv and radio industry. ▶



**CARL GEORGI, JR.**, is v.p. and director of media at Campbell-Ewald agency. His previous work: v.p. at D. P. Brother agency (starting in '34), printing salesman, advertising specialist with a manufacturer. He's in many professional clubs



**WALTER W. GROSS**, director of network sales for NBC, began his ad career in Detroit with Oldsmobile 22 years ago. He's worked at Maxon and J. Walter Thompson agencies, with the latter on Ford. He opened the NBC office in '50



**LOUIS T. HAGOPIAN** is director of advertising, sales promotion for Chrysler's Plymouth Div. He's been in automotive since graduation from Michigan State, worked on Pontiac, Dodge before joining Plymouth three and a half years ago



**W. ELDON (HAP) HAZARD**, v.p. of tv/radio for J. Walter Thompson, has been with the agency since 1954. He worked eight years at BBDO, N. Y., and as network sales manager for CBS, joining JWT after selling two Ford news programs



**WORTH KRAMER**, executive v.p. and general manager of WJR, is active in professional and civic groups at both local and national levels. He joined the station in '46 as program director after serving in the USN, got his present post in '57



**HARRY R. LIPSON** is v.p. of Storer Broadcasting and managing director of WJBK Radio. He started with both tv/radio stations as a salesman in 1948, and has a combined experience of 35 years in broadcast, newspaper and public relations



**GERALD M. MILLAR** is advertising manager for General Motors' Buick and Opel, a post he took in '59 after being v.p. at Brooke, Smith, French & Dorrance. A former timebuyer, he's a business graduate of the U. of Mich., a Navy veteran



**WENDELL C. (PETE) MOORE** a 17-year advertising and publishing pro, is advertising and sales promotion director for Dodge cars and trucks. He's worked also at Grant and Campbell-Ewald agencies, is president of the Adcraft Club

**These men were among those  
nominated by their colleagues as typical of  
Detroit's high calibre of  
advertising talent. They represent three  
sides of marketing--client, agency and media**



**BERNARD P. PEARSE**, manager of Weed TV's local office, has held this post since 1947, becoming a v.p. in 1958. He was special events director for ABC TV network in New York and served in the Navy four years as a lieut. comdr.



**JOHN F. PIVAL**, v.p. at WXYZ-TV, Detroit, has held this post since 1954. He has broad experience in theatrics, publicity, tv and radio, and helped launch careers of Danny Thomas and Joan Leslie. He's been with the station 13 years



**WILLIAM L. SNYDER**, local manager of Harrington, Righter & Parsons, station representatives, worked for the same firm in Chicago and for NBC Spot Sales. He's a Butler U. graduate and former space sales representative for Chicago Tribune



**CALVIN A. NIXON**, media buyer at Young & Rubicam for Chrysler and Imperial cars, has been with the agency since 1955, working in all phases of media. He worked previously at BBDO, Detroit, as well as an advertising exec in industry



**ROBERT L. (BUD) SWATS** has managed the CBS TV Detroit office for three years. Before that he worked at NBC Chicago and managed its Detroit network radio office. He started in advertising at Blackett-Sample-Hummert ad agency



**HAROLD I. TANNER** has been active in Detroit broadcast circles for more than 30 yrs. He's owner and general manager of WLDM, city's first independent fm station, generally regarded as one of the nation's leading fm facilities



**WATTS WACKER**, v.p. and director of media at D. P. Brother agency, has worked there as assistant media director, time and space buyer. He has wide agency experience in Detroit, is a Northwestern U. graduate, a USN reserve officer



**EDWIN K. WHEELER**, a native of Detroit, is general manager of WWJ-AM-TV, with which he's been associated for 22 years. He attended Wayne U. and the U. of Michigan, belongs to many civic, professional and charitable groups



**JAMES L. WICHERT**, director of DeSoto advertising and sales promotion for Chrysler Corp., has wide automotive experience encompassing even parts and accessories sales. He went to work for DeSoto in '48, has won national recognition



BIPARTISAN taste for Vita herring is on the rise in Washington with help of radio campaign. In front of Vita-laden shelves, WTOP personality Mark Evans (c) talks over client's progress with distributor Nathan Freishtat and Giant Food Store (Silver Spring, Md.) mgr. Marcus Brooks

## Radio puts herring on U. S. tables

- **Vita Foods finds spot radio, familiar personalities can sell the U. S. housewife an unfamiliar food product**
- **Success of Washington, D. C., campaign sparks push for more shelf space and wider distribution**

In the land of hot dogs and apple pie, the lowly herring is apt to come off second best. But Vita Food Products saw no reason to let it go at that.

Faced with the problem of convincing housewives that a seafood delicacy well known to a few was actually a good bet for every dinner table, Vita has been successfully increasing its distribution with spot radio.

Vita launched its radio pitch over WTOP, Washington, three years ago, and has been on the station year-round ever since.

"We're very pleased with the job radio has been doing for us in Washington, D. C.," says Vita v.p. Jesse Goodwin. "Our distribution has widened, and sales are up. On the strength of this we've added Chicago

to our radio campaign, and if we get the same results there. Boston, Philadelphia and Los Angeles are next."

At WTOP Vita gets the full Housewives Protective League treatment from personality Mark Evans. A service of eight major-market CBS radio stations, HPL provides extensive merchandising-promotion aid beyond delivery of commercials.

Evans speaks for Vita three times a week during either of his daily shows (11 a.m.-noon; 2:30-3 p.m.) on a rotation basis. Beyond that Evans works closely with Vita's D. C. jobber, Namar Foods, to keep up on the product's needs. He distributes product samples during on-the-spot broadcasts from clients' plants and offices. He also makes store appearances during which he talks about the

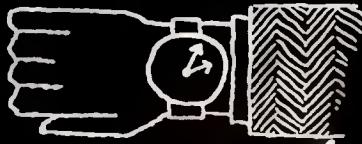
products and gives out more samples.

"This kind of personal endorsement support, which radio can supply so effectively, both on and off the air, goes a long way toward breaking down barriers against an unfamiliar product," points out Herb Stiefel, exec. v.p. of Vita's agency, L. H. Hartman. "Another reason for radio's increasing role in Vita's advertising is the greater frequency and deeper penetration it adds to our once-a-week newspaper ads. Also, the trade is enthusiastic about the influence of radio personalities."

At the beginning of this year, Vita added WWDC to its Washington station lineup, followed it with the move to Chicago a few weeks later where Paul Gibson, HPL director at WBBM, has taken up the Vita cause. He performs many of the services that Evans carries out in D. C., adds a spectacular touch by arriving for store appearances in a helicop'ter. Backed up with plenty of advance publicity, Gibson alights in the supermarket parking lot and makes his triumphal march to the store amid hordes of

(Please turn to page 68)

# EVERY MINUTE



## OF THE DAY\*



## MORE PEOPLE



(more men, more women,  
more teenagers, more children)

## IN SAN ANTONIO



## ARE LISTENING TO



## KONO RADIO THAN TO ANY OTHER STATION

\*as computed by PULSE  
and by HOOPER!

Represented by  
**KATZ AGENCY**

860 KC



National and regional buys

in work now or recently completed

## SPOT BUYS



## RADIO BUYS

**Best Foods Div. of Corn Products Co., Inc.**, New York: New activity on Hellman's mayonnaise begins 4 April in roughly 40 markets. Wednesday-Thursday-Friday schedules of day minutes and chainbreaks are being bought for six to eight weeks, heavy frequencies. Buyer: Dorothy Medanic. Agency: Dancer-Fitzgerald-Sample, New York.

**Bulova Watch Co., Inc.**, Flushing, N. Y.: The top markets are picking up schedules for its latest watch promotion. Campaign starts 1 April for 13 weeks, resumes in the fall for 12 weeks. Daytime I.D.'s are being lined up. Buyer: Phil Stumbo. Agency: McCann-Erickson, New York.

**Pheiffers Food Products, Inc.**, Buffalo: Campaign for its salad dressing begins fourth week in March in the top markets. Day minutes and chainbreaks run for 12 weeks. Buyer: Ted Wallower. Agency: BBDO, New York.

## TV BUYS

**Lanvin Parfums, Inc.**, New York: A two-week promotion starts late this month for its perfumes. About eight markets are getting schedules of prime time I.D.'s. Buyer: Beth Black. Agency: Cohen, Dowd & Aleshire, New York.

**C.H.P. Cigar Co., Inc.**, New York: Buying schedules in about nine markets for El Producto cigars, to start 27 March. Placements of night minutes and 20's around weekend sports shows wherever possible, are for 26 weeks. Buyer: Len Ziegel. Agency: Compton Adv., New York.

**Procter & Gamble Co., Inc.**, Cincinnati: Adding schedules in special promotion of New Premium Duz beginning this month. Day and night minutes are being set for 52 weeks. Buyer: Bill McGivney. Agency: Compton Adv., New York.

**Socony Mobile Oil Co., Inc.**, New York: Short-term schedules start 25 March in about 100 markets for its gasolines and oils. Night-time minutes, chainbreaks and I.D.'s are being used, frequencies depending on market. Buyer: Joe Burbeck. Agency: Compton Adv., New York.

**Kayser-Roth Hosiery Co., Inc.**, New York: Going into selective markets with short runs for Mojud hosiery, in March and May. Schedules are for one and two weeks using day minutes, 10-12 spots per week per market. Buyer: Isabelle Stannard. Agency: Daniel & Charles, Inc., New York.

**PROBLEM?**

**LIKE: WHAT'S THE BEST MAINE  
CHANNEL BUY IN 1960?**



*Agencies and Clients agree..*

IN BANGOR, MAINE

**"Your Best Buy is 'ABI"**

**WABI-TV**  
CHANNEL 5

MEMBER OF THE

**Hildreth Stations**

wabi AM  
TV  
BANGOR

wagm AM  
TV  
PRESQUE ISLE

wpor  
PORTLAND

HORACE A. HILDRETH, PRES.  
WALTER L. DICKSON, V.P.



# What makes a good station

## trade ad? (PART TWO)

**Why some station ads are effective while others are not is discussed by some top promotion men who analyze the basic components—theme, copy, layout**

**William Hohmann, dir. sales promotion & research, CBS Television Spot Sales, N. Y.**

Trade advertising is a physical extension of a station representative



*Keep it simple, and don't do too many things at one time*

firm or network. Frequently it is the only direct contact a station will have with its clients. As such, it is imperative that each advertisement be able to stand on its own two feet as a respectable representative of your company.

Like any type of advertising, no hard and fast rules that will guarantee good trade advertising can be set down. Personal taste dictates what we individually will consider to be "good" ads. However, certain basic qualities seem to be present in the majority of the better trade ads.

The most important ingredient, it seems to me, is to have something worthwhile to say. Each ad, or campaign, should have a specific purpose

other than the obvious one of helping to sell your station. It may be as ethereal as building an "image" or as hard working as announcing an available program or a new antenna.

This leads to the second point—it simple. Don't try to do too things at one time. Short, brisk headed in one direction, is the a professional. In other r't try to build an image, lability and announce a all in one advertisement. amount importance is the

use of good design. You are far better off running one less ad or in one less publication than to scrimp on your art and production budget. This does not mean that it is necessary to buy "expensive" art work or hire a high priced art director. "Good" art work costs little more than "bad," and even the unpracticed eye recognizes an uncluttered layout in good taste.

Finally, develop some kind of continuity in your advertising. Sporadic blasts are not nearly as effective as a continuing campaign that will accumulate audience as well as repeat your sales points over and over again. Many of us are hypocritically preaching continuity to our clients while not practicing it in our own advertising.

**Kenneth Mills, assoc. dir. research & promotion, The Katz Agency, Inc., N. Y.**

One of the big reasons for ineffective advertising in the broadcasting trade press is that the originator has thought of the ad as an *ad*. He suddenly remembers that he has bought space in Publication X. The deadline is the day after tomorrow. There follows a frantic order to his promotion manager to "write me an ad."

The result, generally, is too much copy talking about too many different points, tossed together in a frenzy of hysteria, bearing no relation to the station's previous efforts, and even less to the station's real personality.



*Uniform copy, design important, even if you run only once a year*

The first way, then, to start creating effective trade advertising is to plan ahead. Know in what books you're going to run and when. Then write your copy pieces well in advance—as a unified campaign.

In so doing you'll almost auto-

matically achieve the second touchstone of effective trade advertising: consistency. There will be a uniformity in copy—and design—that is bound to achieve continuity of impression.

This applies to all advertisers, regardless of frequency. Continuity of impression is equally important whether you run once a week, once a month, or once a year.

Now for a few specifics . . .

**Copy**—Keep it simple. Avoid bombast. Concentrate on one thought per ad. Settle on a headline that is arresting but pertinent.

**Layout**—Think in terms of a unified whole. Cut the number of elements to a bare minimum. Lead the eye directly to the headline by making it the center of attention. Emphasize, in your signature, call letters and city name. Do a professional job of design, in terms of both type and illustration. Be certain that the latter, if used, is relevant to the copy theme (illustrations per se are not indispensable: many great ads are straight type).

**Production**—Allocate a large enough budget. Money doesn't make bad advertising effective. Conversely lots of effective advertising has been low-budget. But don't tackle an idea if you're not prepared to give it the treatment it needs to come across as conceived. Otherwise, in a medium read by knowledgeable and sophisticated advertising people, face the fact that you've wasted your investment in space costs.

**John Owen, dir. sales promotion, Avery-Knodel, Inc., New York**

To be effective, an advertisement must first be *believable*. As fundamental as this may sound, it would sometimes appear that this basic requirement of effective broadcast station trade advertising eludes some stations' creative personnel.

Believability builds confidence. Without confidence, a sale cannot be closed. The best-written selling copy

... the most professional art and design . . . neither function fully when believability is absent.

There are at least three "sins" of station ads which can sometimes be seen in any of the broadcast or general advertising papers.



*The basic requirement of effective advertising is believability*

The first of these "sins" is the use of *outdated research*—audience research, in particular.

Not too long ago I had occasion to come across two ads in the same issue of a publication which had been placed by two radio stations in one of our largest markets. Both claimed audience dominance. Both documented the statement by quoting the same audience research organization. One station, however, failed to point out that its research had been superseded several months ago by more up-to-date audience research—the kind buyers of time obviously have a right to expect.

The second "sin" against all-important believability hinges on lack of craftsmanship—a seemingly unorganized presentation of a potpourri of audience, market and facility data. News—still one of the prime functions of advertising and promotion—is absent. A *selling* story is not developed. And the reader (buyer) is left without confidence in the value of the market and/or station to his advertising plans.

Finally, to be effective, copy must be crystal clear, specific. Phrases such as "By every measure, etc." and the like add nothing, usually detract, from the effectiveness of trade paper advertising. Keep the ad believable.

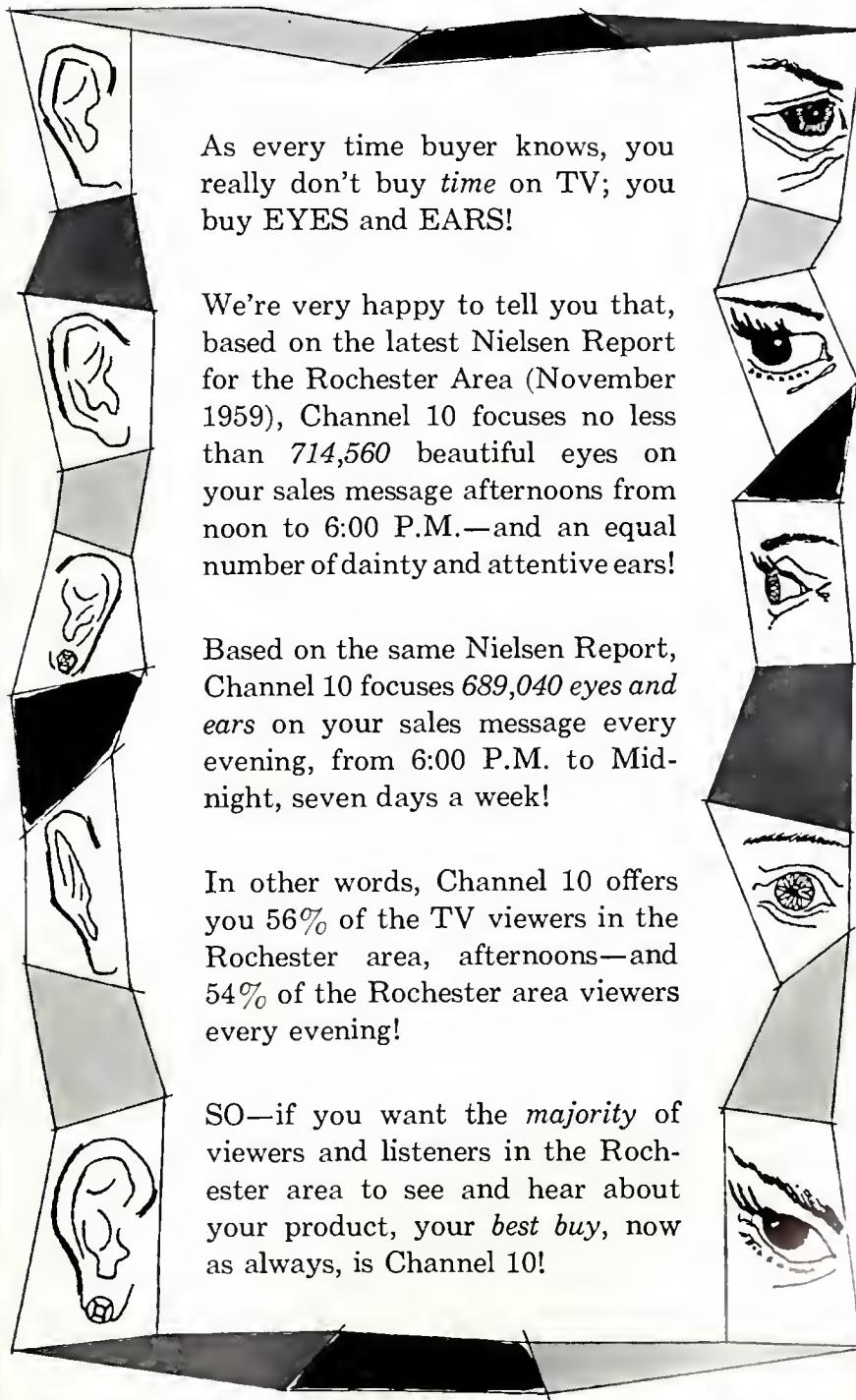
**Frank Boehm, v.p. research, promotion and advertising, Adam Young, Inc., N. Y.**

Two essentials which come to mind are (1) the ad should reach the right people" and (2) leave them with a favorable impression.

Most often the advertiser-agency group represent the "right people" for a station ad to reach, but if budgets are limited, a careful selec-

(Please turn to page 50)

# For SALE 714,560 EYES and EARS In the Rich Rochester Area !



As every time buyer knows, you really don't buy *time* on TV; you buy EYES and EARS!

We're very happy to tell you that, based on the latest Nielsen Report for the Rochester Area (November 1959), Channel 10 focuses no less than 714,560 beautiful eyes on your sales message afternoons from noon to 6:00 P.M.—and an equal number of dainty and attentive ears!

Based on the same Nielsen Report, Channel 10 focuses 689,040 eyes and ears on your sales message every evening, from 6:00 P.M. to Midnight, seven days a week!

In other words, Channel 10 offers you 56% of the TV viewers in the Rochester area, afternoons—and 54% of the Rochester area viewers every evening!

SO—if you want the *majority* of viewers and listeners in the Rochester area to see and hear about your product, your *best buy*, now as always, is Channel 10!

## CHANNEL 10 ROCHESTER, N.Y.

CBS BASIC (WVET-TV • WHEC-TV) ABC AFFILIATE

THE BOLLING CO., INC. NATIONAL REPRESENTATIVES EVERETT-MCKINNEY INC.

## OF ASKS

(from page 49)

The ad vehicle to use may be selected in order to pinpoint the buyer, account executive, ad manager, etc. Once the publication is selected, attention must be paid to ad size and positioning. The trade paper's layout may reveal copy approaches which take advantage of "high traffic" positions.

In developing the ad, the use of color, bleed, and art work will be dictated by station objectives and budgets. Remember, though, that an image of station creativity will not be achieved through an ad that looks amateurish. Just as repetition is necessary to broadcast advertising, so should each trade ad convey one or two thoughts developed through successive ads. If an adequate campaign is planned, many sales points may be approached singly over the length of the campaign.

Adam Young and Young Television offer consultation on station ad-



*Ad should show the buyer how you can help him or client*

vertising as a regular service. We need not rely on our own knowledge, however, since we have as our advertising agency one of the leading creative agencies in the radio/tv field—an agency which has helped to develop the image of the Storz stations, Corinthian stations, WMT, Cedar Rapids and many other successful broadcasters.

Once an ad budget is allocated, the station should work closely with its national sales representative to develop the most efficient use of this medium to gain its objective of a better station image in the eyes of "the right people."

**Donald G. Softness, promotion consultant, New York**

Two main factors that make up a buyer ad make a good buyer ad, only more so. The reasons are threefold: 1) you're dealing to media men who are advertising pros; 2)

virtually every ad must compete for the same "audience"—timebuyers; 3) trade press readers are unrelaxed, they want to get something out of what they read.



*Relate ad's sales points to workaday life of timebuyer*

Following are some of the component factors of a good trade ad:

**Catch their eye:** You must make contact with your reader, or the best story in the world will go to waste. Do it with imaginative illustration, typography, layout or white space. (Or if you have a budget, size and color.) Intriguing illustrations are best bets. Don't picture towers, rating books, etc. They're hackneyed to timebuyers.

**Hold their interest:** You've got to keep their attention on the page until you make your impression. One of the best ways is to talk in terms of the buyer's interest—show how you can help him and/or his client. Relate to his needs, wants and desires—in this case his compulsion to do a good job for the account. Don't brag and talk in self-oriented superlatives.

**Make a selling impression:** You must instill desire to buy your station and the conviction that the reader is doing the best thing possible with his client's money. With good, selling copy, channel the buyer's motivations in terms of your station. Foment increased consciousness and familiarity with your call letters. Use slogans, logotypes and a campaign theme. Repetition is vital. Don't waste your money on one-shot ads.

**Make it believable:** Not only must your ad be true, but it must be believable. The fact that your facts are true and are presented in a rational manner does not assure belief. Avoid extreme or far-fetched contentions—such as, more quarter-hour wins during afternoon driving time on weekdays—even when it's true. And, avoid wherever possible using such superlatives as "first," "highest," "most," etc.

**Promote memorability:** An advertising impression, no matter how effective at the moment of contact,

cannot influence a later sale unless remembered. Your sales points should be related as much as possible to the workaday life of the timebuyer. Your approach should be so relevant to your station or specific time periods or programs for sale that the connection is inescapable. Remember, there is no spontaneous recall—there must always be an association. The critical time is when the buyer is actually ready to alert stations. If you have done a good job in the ad of tying in with his need, he will remember your story.

**Gene Cioe, sales development director, Headley-Reed Co., New York**

I have reduced my personal list of rules for a good trade ad from an irreducible 10 points to five . . .

1. Honesty
2. Simplicity
3. Brevity
4. Interest
5. Originality

Honesty, to me, means the "bending over backward kind" which, when adhered to over a period of time, automatically builds respect for your property.

Simplicity suggests clarity but not a simple-minded approach.

Brevity can increase readership, influence people who are busy and open the door to further dialogue.

Interest must be the "put yourself in the reader's place" kind of writing which may develop empathy that reaches beyond the cold eye.

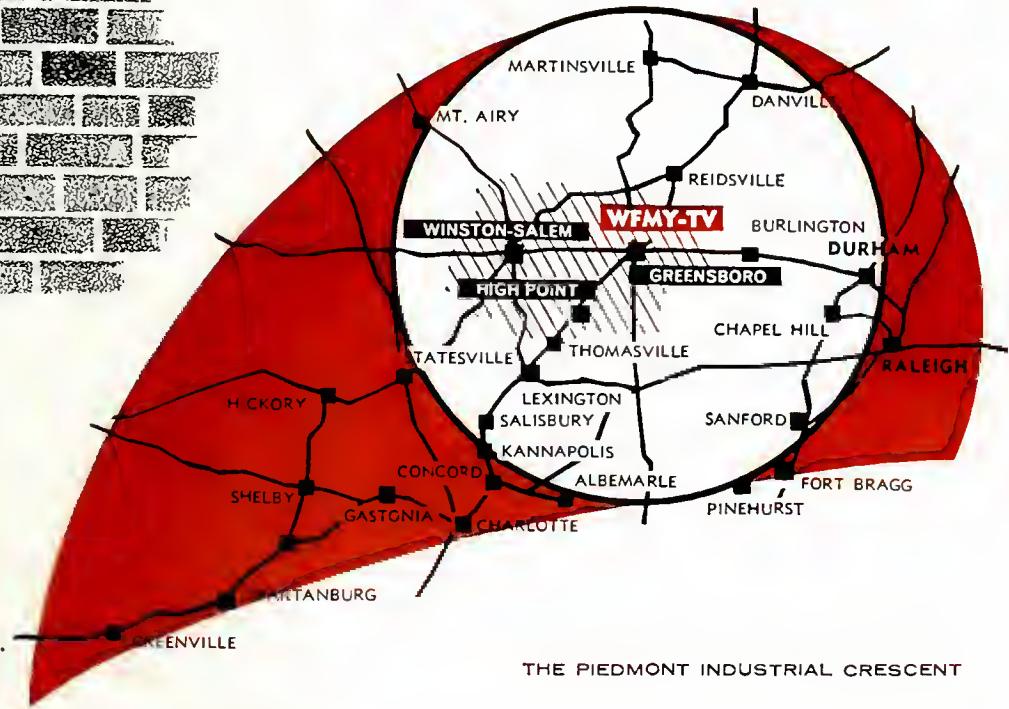
Originality means that you can forget the rules in most cases and let your inspiration run.



*Honesty, simplicity, brevity, interest and originality*

If I must give up any of the rules listed here, I would go back to the first rule and use as many as I could, in descending order.

I caution the reader that these are personal preferences and perhaps the most important rule of all is not to write rules for other people.



## the **BRICK** industry . . .

**creates buying power in the Piedmont Industrial Crescent!**

The South's vast brick industry is another reason why WFMY-TV . . . located in the heart of the industrial Piedmont . . . is the dominant selling influence in this \$3,000,000,000 market. WFMY-TV serves . . . and sells in this heavy industrial 54-county area where 2,250,000 people live, work and buy.



# wfm<sup>y</sup>-tv

GREENSBORO, N. C.

'NOW IN OUR 11th YEAR OF SERVICE'

Represented by Harrington, Righter and Parsons, Inc.  
New York, Chicago, San Francisco, Atlanta, Boston, Detroit



# TV RESULTS

## FROZEN FOOD

SPONSOR: Minute Maid

Agency: Ted Bates

**Capsule case history:** Leon Yeargan, Norfolk representative of Gay H. Pryor, Inc., of Silver Spring, Md., and Minute Maid Orange Juice, undertook a special merchandising campaign in conjunction with a local tv schedule on WAVY-TV. Cooperating with Yeargan, Mike Schaffer, merchandising and promotion director of WAVY-TV, prepared an all-out merchandising effort to aid distribution and increase sales of Minute Maid. In-store displays were set up and personal calls were made on store managers using the station's Jr. Ambassador, a 13 year-old lad in full ambassador dress, who presented each manager with a Minute Maid sample. It was Minute Maid's first use of WAVY-TV, and Yeargan wrote the station: "I'm exceedingly happy to say that the sales of Minute Maid frozen orange juice have shown an increase of 25% over the same period one year ago. I feel several factors were responsible—among the most important, superiority of product, advertising, merchandising.

WAVY-TV, Norfolk

Announcements

## FOOD

SPONSOR: Buitoni Foods Corp.

Agency: Direct

**Capsule case history:** Buitoni Foods Corporation sponsored a two-hour filmed production recently of Verdi's classic opera "Rigoletto" on WRCA-TV, New York. The advertiser wanted a program that would sustain the quality image of its more expensive products in a highly competitive market, and WRCA-TV, which has been producing special Sunday programs tailored to a client's specific needs, came up with "Rigoletto." The production was filmed at the Rome Opera House with La Scala stars. To sustain the program's over-all quality continuity, commercials used were of an almost institutional character and the opera's intermission featured *N. Y. Times* critic Howard Taubman. Results were excellent: sales figures jumped multifold immediately after the program and tremendous good will was created.

Over 700 letters applauded the program and expressed a desire to buy Buitoni products. The advertiser is negotiating with WRCA for similar telecasts.

New York

Program

## MOVIES THEATERS

SPONSOR: Colfax Theater

Agency: Direct

**Capsule case history:** A one-week saturation campaign by the Colfax Theater over WNDU-TV, South Bend, produced a tremendous turnout for the Pat Boone-James Mason movie, "Journey to the Center of the Earth." The first use of tv by Ralph Essex, general manager of the independent house, resulted in the picture grossing more for the one theater than the usual combined gross for the five theaters that once operated in downtown South Bend. The promotion began three days before the film opened with heavy saturation—15 to 20 spots a day. This pace was maintained for a week and then tapered off to a maximum of six spots the last day of the campaign. The interest in the feature created a sufficient demand for the picture to be held over for a second week. Ralph Essex told WNDU's Tom Hamilton and Bill Hessian that he was "completely overwhelmed" by the success of the campaign and plans television promotions for special features as standard operating procedure.

WNDU-TV, South Bend

Announcements

## LADIES' APPAREL

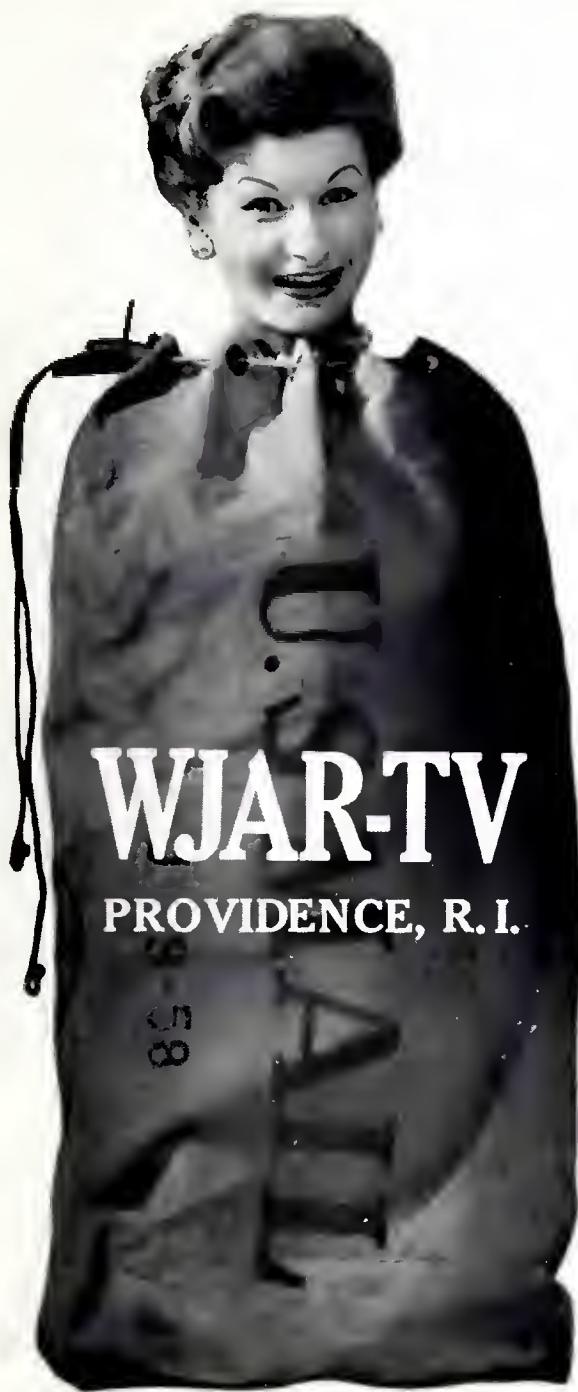
SPONSOR: Edith's Dress Shop

Agency: Direct

**Capsule case history:** Ten-second spots on WFRV-TV, Green Bay, have been selling bridal wear with unprecedented results for Edith's Dress Shop in Fond du Lac, Wisconsin, 75 miles from Green Bay. Not only has the schedule tremendously increased business in the immediate area, but it has brought substantial trade from the station's entire coverage area. "It's not uncommon for customers to come as far as 100 miles," Edith Murphy reported. To promote its bridal shop and free alteration service on bridal party wear, Edith's uses only one 10-second spot each week. This spot is in AA time between *Perry Como* and *This Is Your Life*, to reach both the young singles and family audience. The slide includes a picture of a bride and the store logo. Copy pitches "Outfit your entire family" and "Free Alterations." The announcement has been the one single important factor here, over the past year, in helping to establish the store as a leading retail outlet in bridal wear for the entire region.

WFRV-TV, Green Bay

Announcements



# Compliments by the sackful!

Across our desk come letters of honest and sincere praise like the letter from the Navy wife who wrote: "Your station has always afforded the finest entertainment . . . we have lived in many parts of the country and never

before have I enjoyed watching television as much." The satisfaction of our viewers, as expressed by the volume and content of our mail, is more impressive, we think, than any rating picture could be.



CHANNEL 10 • COCK-OF-THE-WALK IN THE PROVIDENCE MARKET

**WTVJ**  
*is now programming  
the MCA Paramount  
movie features!*



**"ROAD TO MOROCCO" pulls a 39.3 rating for a 67.5 share-of-audience against prime network programming!**

A continuing WTVJ promotion campaign is hypo-ing interest in WTVJ movies like never before. Contact your PGW Colonel for participations on THE LATE SHOW, GOLD COAST THEATRE, THE BIG SHOW, IMPACT and THE SUNDAY SHOW — all on WTVJ.

ARB Tues. Feb. 16 7-8:30 p.m.		
SETS-IN-USE -58.2	rating	share-of-audience
WTVJ "Road to Morocco"	39.3	67.5
Station "B"	11.7	20.1
Station "C"	7.2	12.4

\*ARB Overnight Tues. Feb. 16.



**CHANNEL 4**



**WTVJ**

SOUTH FLORIDA'S LARGEST DAILY CIRCULATION MEDIUM

Represented nationally by Peters, Griffin, Woodward, Inc.



# WASHINGTON WEEK

19 MARCH 1960  
Copyright 1960  
SPONSOR  
PUBLICATIONS INC.

Positive developments threatening to shake the broadcasting and ad industries from stem to stern have been piling up week after week. Now we have gone through a week in which two negative developments have actually accomplished more than a little shaking.

These were: the death of NAB president Harold Fellows and the forced resignation of John C. Doerfer as FCC chairman, and as a commissioner.

The extent to which Fellows will be missed will depend entirely on how wise NAB is about a replacement.

Some Washington observers feel the NAB directors will exercise every care to select the right statesmanlike successor. Hal Fellows understood the problem in Washington and was able to stick his finger in the hole in the dike, then his fist and then his whole arm as the breech was widened.

A new man could very possibly kick out at criticism inadvisedly. If he does, the only effect will be to kick further holes in industry defenses.

What observers fear is that the appointment may be a "now-see-here-you-can't-do-this" type. A man who realizes that the government agencies and Congress can do it, and who knows how to try to talk them out of doing it with sweet reasonableness and the appearance of compromise, however, might fill the Fellows' shoes. And might be able to carry on the NAB defensive footwork as successfully as before, thus confounding the cynics.

The Doerfer resignation has significance going beyond the personalities involved: Doerfer, new chairman Ford, and a new commissioner to be named.

Doerfer is another scalp dangling from heavier and heavier belt of Rep. Oren Harris, chairman of the probing House Commerce Legislative Oversight subcommittee. His defeat also represents a backhanded victory for the get-tough regulatory policy urged by Attorney General Rogers.

Selection of Ford as the new chairman also leans toward the Rogers position. Not that Ford is any crusading radical, or not that he is even as much in favor of strong regulation as some other commissioners. But he served as a Rogers deputy, and the two are very friendly.

Ford believes as he did believe, that stations can't be programmed from Washington, but that the over-all record of service must be considered in some fashion before renewals are granted. It is likely that the new commissioner will think somewhat along the same lines, though appointments in recent years have been worse than unpredictable.

If Harris were disposed to laugh in public, he could let out a loud one in view of the oft-repeated charges that he is merely a headline hunter, and not to be taken seriously. He has already changed the regulatory picture and will change it more before he is finished.

He has been responsible for the abrupt departures of two out of seven FCC commissioners and there is no gainsaying his responsibility for the sudden burst of energy over at the FTC.

Elevation of Ford to the chairmanship of the FCC, substitution of a new vote for that of Doerfer, will in the long run be less of a factor than the certainty of the invisible presence of Harris and his probbers at all future FCC deliberations. You can expect this: the FCC will get tougher.

# SPONSOR HEARS

19 MARCH 1960  
Copyright 1960  
SPONSOR  
PUBLICATIONS INC.

If Chevrolet does prevail upon Lever to let it have half of Jack Benny next, it will make the second time that the automotive served as a Benny sponsor.

It was back in the mid-30's that the then manager of Chevrole, M. E. Coyle, peremptorily dropped Benny because he didn't like comedians. A musical show was substituted.

CBS TV this week was trying to bring Time, Inc., back into the sponsorship arena.

The attraction: the 5 April results of the Wisconsin primary, from 11:15 to 11:45 p.m., at a cost of about \$75,000 for time and program.

Sinclair's failure to act on Geyer's plans for 1960 media use—they've been before the client for months—has started a rumor that an agency change may be in the offing.

The account in December pulled back its huge radio coverage. Said Geyer this week: the plans that Sinclair's still weighing includes a lot of spot radio activity.

The reps are getting farther away than ever from the hurley burley of the NAB convention at the Hilton.

Last year they headquartered at the Executive House on Wacker Drive. This time they're clustering away up at the Drake Hotel.

It doesn't look as though you'll see much in the way of daytime specials on the tv networks this coming season.

What makes the prospects most discouraging: NBC hasn't even got a bite for the batch it's been peddling and CBS took a \$250,000 bath on the last two it telecast.

NBC TV can expect some strenuous opposition from key pre-freeze stations when it seeks to revise this contingent's compensation terms downward as their contract renewals come up. (See page 24, 20 February SPONSOR-SCOPE.)

But the network feels confident that the quest won't cause any defections to ABC TV because of these NBC advantages: (1) the much greater amount of money involved in daytime programming; (2) the superior balanced schedule at night.

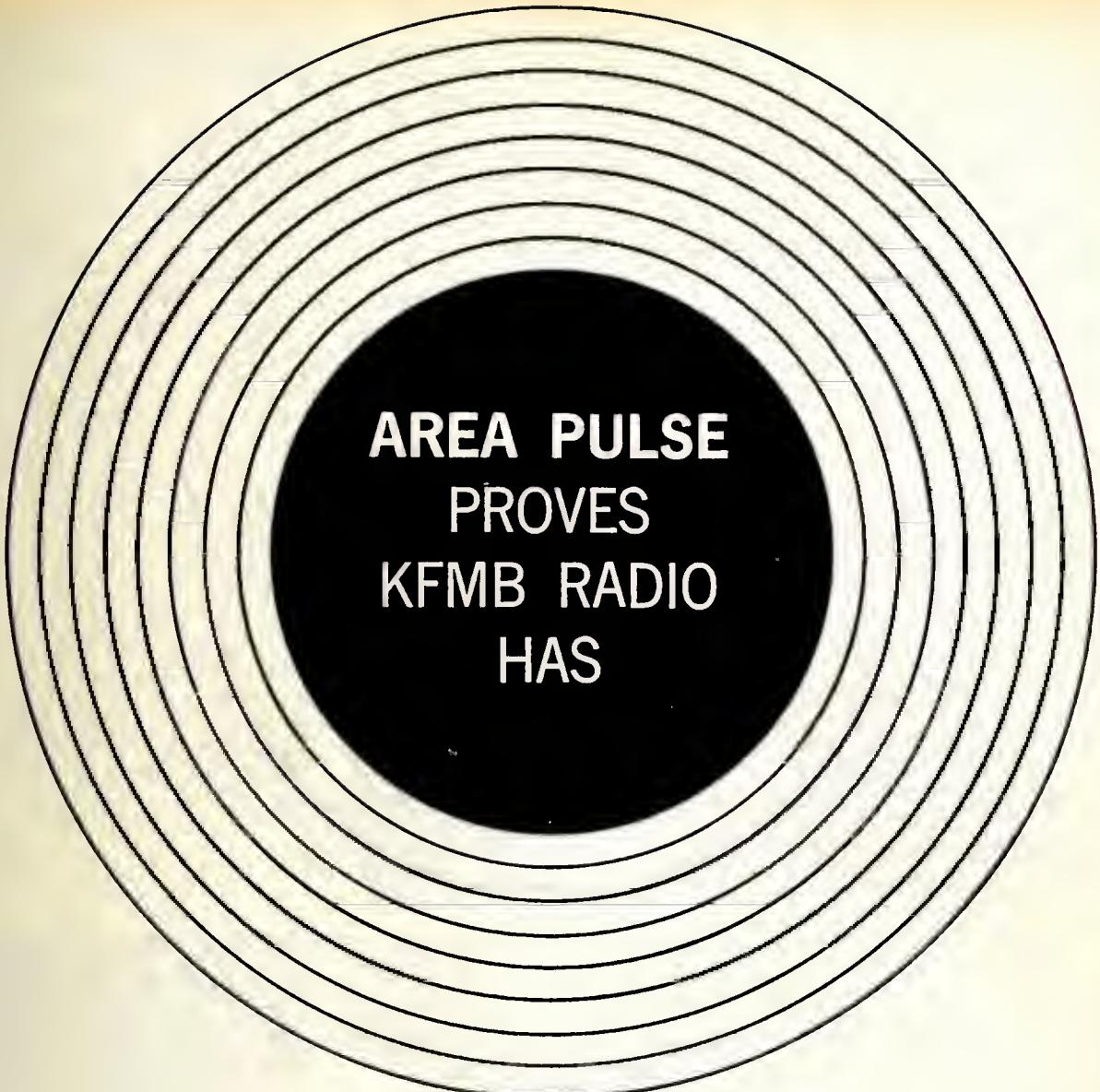
You can get broad diversity of reaction among CBS TV affiliates to the network's selection of Face the Nation as a regular nighttime public affairs anchor next season.

Says the network, and lots of affiliates agree: it's a type of program that can be matched favorably on the local front.

Observe the disappointed affiliates: CBS picked some to fit the lowest denominator.

What's developed into quite a source of social activity for the upperwigs among admen is attendance at luncheons and dinners where awards of some sort or another are the piece de resistance.

These events have become annual circuits and they can be depended on to pull a fairly rich assortment of agency presidents and chairmen of the board. And that also goes for the ad directors of topcrust companies.



**AREA PULSE  
PROVES  
KFMB RADIO  
HAS**

**THE BIGGEST AUDIENCES\* IN  
FOUR \*\* SOUTHERN CALI-  
FORNIA COUNTIES, BURSTING  
WITH NEARLY 2,000,000  
PROSPEROUS PEOPLE\*\*\*!**

\* Pulse Area Survey, Nov., '59   San Diego, Riverside, Orange, Imperial   Sales Management Survey, May, '59

**KFMB RADIO SAN DIEGO**

A TRANSCONTINENT STATION

Represented by



The Original Station Representative

## ADVERTISERS

# NEWS & IDEA WRAP-UP

SIDEWALKS OF N. Y. are WADO news director Jack Powers' beat as he interviews firemen for his radio editorials in support of their impartial arbitration and pay raise efforts



SANDWICHEDE IN (and a good filler, too) is "Miss Jackson," (Miss.), amidst 86,000 Colonial bread wrappers turned in by women's clubs for WJQS Community Club Award campaign



'TODAY IN GEORGIA,' WSB-TV, Atlanta, show cops gold medal for best tv women's interest show, southern states. Accepting award (l-r): station's Ray Moore, Jerry Johnson, Ruth Kent



Gillette has switched the bulk of its spending from NBC TV to ABC TV for the 1960-61 season.

The ABC package will run somewhere around \$8 million and encompass half of the *Saturday Night Fights*, participation in the NCAA football games (13) and co-sponsorship of the 25 Saturday afternoon baseball games.

Gillette will still have with NBC the *World Series* and the *All-Star Baseball Games* and at CBS TV, the *Triple Crown Races*.

### Campaigns:

- **Fizzies**, the effervescent soft-drink tablet, has upped its ad budget 47% over 1959 for a campaign which begins 11 April and continues through the summer. Most of this will be invested in daytime network and spot tv, aimed primarily at the kindergarten market. Spearheading the promotion is Fizzies twice-weekly co-



**SKY SCOUT.** Radio traffic reports, joint effort of WPEN (Phila.) and Police Dept., got citation from Phila. Safety Council. Shown here (l-r): Robt. Fox, gen. chmn. 26th Annual Regional Safety & Fire Conference & Exhibit; Murray Arnold, sta. mgr.; Thos. Gibbons, Police Commissioner; Al Schwartzman, patrolman; Gerald Crossan, station's pilot

sponsorship of CBS TV's *Captain Kangaroo*. In addition, three or more spots a week on stations covering 160 local markets already have been placed with selected tots' shows. Agency: Lambert & Feasley.

• **Robert Hall Clothes** this week kicks-off its Easter promotion with the most extensive air campaign ever used by the manufacturer. The budget, representing an 18% increase over last year's, will cover commercials on some 316 radio and tv stations in 169 markets. Agency: Arkwright Advertising.

• The **Dodge Dart** this week launches a pre-spring sales promotion via a spot campaign on 400 radio stations. The spots will use humor to point out the advantages and superior qualities of the auto. Network tv will continue working for Dodge via Lawrence Welk's Saturday night dancing party, ABC-TV.

• **Studebaker Lark Dealer Associations** in Los Angeles, Orange County, Santa Barbara, Bakersfield, San Bernardino and Central Arizona

have doubled their 1960 ad budget. Originally reported at \$350,000, new plans call for an increased expenditure to \$700,000 for the fiscal year. With this comes an expanded tv and radio schedule. Agency: Coleman-Parr, Los Angeles.

• **General Foods** will introduce its **Instant Yuban** coffee in the northeast following 15 months of successful market testing throughout California, central Ohio and four northern New York areas. Plans call for multiple spot tv announcements. Agency: B&B.

**General Mills' Wheatus** will put its *The Rev. Bob Richards* five-minute transcription on radio stations in only the top 15 markets.

They'll be spotted in places other than adjacent to baseball.

**Here's network radio's leading advertisers during four weeks ending 7 February, according to Nielsen:**

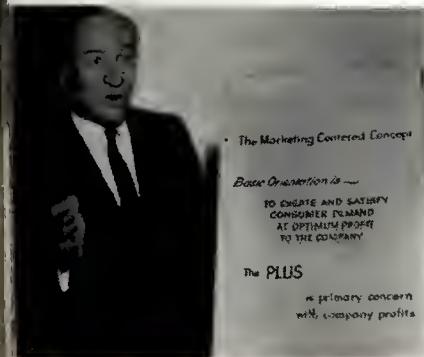
RANK	ADVERTISER	NO. OF BDCTS	TOTAL HOME BDCTS DELIVERED (000)
1	Reynolds, R. J.	312	128,720
2	Pharmaco	372	125,652
3	Time	197	117,791
4	Renault	169	103,450
5	Whitehall-Am. Home	140	98,059
6	Grove Div.	109	79,267
7	Ex-Lax	149	75,264
8	Pepsi-Cola	181	70,810
9	Kellogg	88	65,028
10	F & F Lab.	140	44,400
11	Hudson Vitamin	120	40,892
12	Campbell Soup	44	35,456
13	Amer. Motors	89	35,310
14	Sterling Drug	88	33,925
15	Chevrolet	46	33,778

**Financial report:** Lever attained new all-time highs in both sales volume and net profits during 1959. The figures: Sales rose to \$409.6 million—a 7% increase over 1958's \$382.6 million. Net profits climbed to \$15.2 million for a 50% increase over the earnings of \$10.1 million in 1958.

**BLOWING UP A STORM**, in the form of a 12-mile-per-hour wind, WIBW-TV (Topeka) prog. dir. Rush Evans, demonstrates his station's Weather Watcher, offered for distribution on his 7 to 8 a.m. *Rush Hour* show



**MARKETING CONCEPTS** get going-over by K&E senior v.p. G. Maxwell Ule at the agency's recent marketing seminar of its media, research, tv/radio, mdsg. depts.



**HOCKEY OR WHOOPIE?** Though it looks like the latter, KYW-TVers went all out to compete with Ice Follies gals at recent hockey game in Cleveland's Arena. Station's participants (l-r): Lynn Sheldon, Big Wilson, Tom Haley, Ronnie Barrett, with two members of opposing team

tically personnel: Lawrence C. O'Brien, elected chairman of the board, chief executive officer and a member of the board of directors of Stock Inc. . . . John Grandin, Jr., elected secretary of The Gillette Co. . . . Don Roettger, to advertising and sales promotion manager for Wilson & Co.'s Meat and Grocery Products.

## AGENCIES

The Chicago office of Campbell-Mithun (Minneapolis-headquartered) seems to be coming into its own as a challenging entity.

Latest coup: the \$1.5-million Wilson Meats account, formerly at K&E.

Only recently it landed the Suave and Shampoo Plus Egg portions of Helene Curtis.

**Agency appointments:** Pharma-Craft's Coldene cold medicines, billing about \$1 million, from JWT to Papert, Koenig, Lois, Inc. . . . Lehn & Fink Products Corp., for a new product soon to be test-marketed, to Geyer, Morey, Madden & Ballard . . . Thermo-Fax Sales, Inc., a subsidiary of Minnesota Mining & Manufacturing, to EWR&R, Philadelphia . . . Park & Tilford's Tintex home dye division, to Grey . . . Fradelis Frozen Foods Corp., with a planned tv and radio campaign, to Beckman-Kobitz, Los Angeles . . . Pop Corn Sez Co., Philadelphia, with a spot tv campaign planned for late Spring, to S. E. Zubrow Co., Philadelphia.

**Report to the stockholders:** F&S-&R president Robert E. Allen reported a record \$46 million in billings last year. He also predicted, before 80 Cleveland area stockholders last week, an increase in billings at the agency to \$52 million for 1960.

Y&R chairman of the executive committee, Louis N. Brockway, has asked to be "relieved of his duties" as of 1 May, in order to have

more leisure and a less strenuous working schedule.

He will continue with the agency as director and part of his time will be spent with the firm on special assignments.

**Moving:** John W. Shaw Advertising, Chicago, to a new building at 200 East Ohio by 1 May.

**New offices:** Crubb Advertising, Champaign, Ill. this week opened a St. Louis office at 1221 Locust Street, headed by John LoBuono.

**New service:** Gordon A. Hellman, formerly with TTC, TvB, CBS TV, K&E and ABC TV, has formed Hellman Marketing Services, with offices at 654 Madison Avenue, New York to provide consultation and creative marketing services for clients in broadcasting and related fields.

**Thisa 'n' data:** Employees at Kudner Agency were the recipients, last week, of a "Short Year" profit-sharing and bonus payment, due to a change in the agency's fiscal year-end from 30 September to 31 December . . . K&E held a four-day marketing seminar for its media, research, tv/radio and merchandising departments from all its U. S. offices . . . Social note: The Women's Advertising Club of Chicago this week hosted a fashion show for the purpose of benefiting the Club's primary project, the Scholarship and Community Service Fund.

**Admen on the move:** William Wiley, director of client services at McCann-Erickson, to Lambert & Feasley next week as v.p. and director of tv/radio . . . Harry Vosburg also joins L&F as v.p. and director of research . . . Harry Warden, to Grey as v.p. and account supervisor . . . Edward Labs Jr., named executive v.p. and elected to the board of directors; Milton Bebce, to v.p. and to the board of directors; and Johanna Bowman, reelected treasurer of Flack Advertising, Syracuse . . . William Adams and James Shade, to v.p.'s of Teawell & Shoemaker, San Diego . . . L. R. Sullivan and Don Amsden, to v.p.'s of Allen & Reynolds, Omaha . . . William Dixey and H. M. Feine, elected v.p.'s of Wilson, Haight, Welch & Grover, Hartford . . . Philip Leckley, ac-

count executive, FC&B . . . Robert Hood, Robert Thompson and John Wenger, to associate media directors at Campbell-Mithun . . . Royal Alcott, to the Chicago office of Wade Advertising . . . Jacqueline Hunt, to Sudler & Hennessey, New York, as media director . . . Wayne Nelson Jr., from Lennen & Newell to editor of the Rorabaugh *Spot Tv Quarterly Report* . . . Frederick McCormack, to C&W's Chicago office as assistant media director . . . Larry Botto, to account executive, K&E . . . Dick Doty, to Hank Meyer Associates, Miami Beach, as account executive . . . Robert Morris and Edward Peggillan, account executives, B&B . . . David Dean, account executive in the Detroit office of the Jaqua Co. . . . Charles Kennedy, to account executive in the Chicago office of Y&R.

## ASSOCIATIONS

NAB's Tv Board this week approved the establishment of a New York office for the NAB's Tv Code Affairs Department.

It will be opened shortly with an assistant director of Tv Code Affairs in charge. He'll be under the supervision of Edward H. Bronson, director of Tv Code Affairs headquartered in Washington.

Incidentally, NAB's board of directors appointed Everett E. Revercomb, NAB secretary-treasurer, to serve as acting administrator of the association pending the naming of a successor to Harold E. Fellows.

The Association of National Advertisers this month is distributing to members a guide for honest advertising.

The guide, or booklet dubbed "Legal Rules of the Road to Honest Advertising," sets forth the basic criteria which distinguish honest and lawful advertising from that which the courts and regulatory agencies would consider misleading or deceptive.

On the agency side, the 4 A's will also distribute copies of this booklet to its members.

The Radio and Tv Executives Society also has come up with a public relations plan for the broadcasting industry.



## TRENDEX SPECIAL REPORT



# FULL HOUSE FOR PROFIT

Nothing beats it...the feeling you have when the pot's loaded and you know right down to your socks that you hold the winning hand! In St. Louis, you can always count on the WIL hand to rake in the chips. When they're "colled", the cards WIL shows are original programming, magnetic personalities and bulls-eye salesmanship...cards you'll always find in the Balaban deck. So, deal yourself in to WIL selling power and put it to work selling your products and your services.

THE BALABAN STATIONS  
*in tempo with the times*  
John F. Box, Managing Director  
SOLD NATIONALLY BY  
ROBERT E. EASTMAN

**WIL ST. LOUIS**  
**WRIT MILWAUKEE** 1st in Market  
**K BOX DALLAS** 2nd in Market

station breaks, 10 or 20 times a day, to flash a series of brief messages on what your station did during the past year for its audience.

2) After using these messages, exchange copies with other broadcasters, thus keeping a steady flow of fresh messages with a variety of new and different approaches.

#### Mark The Calendar:

**23 March: RTES Round Table luncheon.** Topic: Radio As An Advertising Medium. Roosevelt Hotel, N.Y.

**25-26 March: Industry Film Producers Association's first convention.** Statler-Hilton Hotel, Los Angeles.

**31 March: Association of Broadcasting Executives of Texas meeting.** Statler-Hilton Hotel, Dallas.

**1-3 April: Women's Ad Clubs eastern inter-city conference.** Sheraton-Biltmore Hotel, Providence, R. I.

**2 April: National Association of Fm Broadcasters annual business meeting.** Conrad Hilton Hotel, Chicago.

**3-6 April: NAB Annual Convention,** Conrad Hilton Hotel, Chicago.

**8-9 April: Oregon Association of Broadcasters annual meeting.** Eugene, Ore.

**13-16 April: American Public Relations Association conference,** Greenbrier Hotel, White Sulphur Springs, W. Va.

**21-23 April: 4 A's annual meeting,** Boca Raton Hotel, Boca Raton, Fla.

**21-23 April: Western States Ad Agencies Association conference,** Shelter Island Inn, San Diego.

**21-23 April: New Mexico State Broadcasters spring meeting,** Las Cruces, N. M.

**24-27 April: Continental Advertising Agency Network convention,** Fontainebleau Hotel, Miami Beach, Fla.

**25-27 April: Sales Promotion Executives Association conference,** Hotel Astor, New York.

**28-30 April: Alabama Broadcasters Association convention,** Fair East Hotel, Ft. Walton Beach, Fla.

**29 April: Ohio Association of Broadcasters** Pick-Ohiio Hotel, Youngstown.

**Thisa 'n' data:** Deadline for nominations to the **Advertising Hall of Fame** sponsored by the AFA, is 20 April . . . The **Harvard Graduate School** of Business Administration will hold its **Executive Development Seminar for Broadcasters** 10-22 July . . . The AFA Bureau of Education and Research is sending a new sequence of informational materials to 18 national advertising association and professional groups, and 133 ad clubs affiliated with AFA . . . **Kudos:** Lewis Shollenberger, associate director of the public affairs department of CBS News in Washington, elected president and chairman of the Radio-TV Correspondents' Association for 1960.

#### They were elected:

**Officers of the New York State Association of Broadcasters:** president, George Denham, WNBS, Binghamton; first v.p., Paul Adanti, WHEN, Syracuse; second v.p., Gunnar Wiig, WROC, Rochester; secretary, Elliot Stewart, WIBX, Utica; and treasurer, Harry Trenner, WBNY, Buffalo.

**Officers of the Radio/Tv Alumni Association of San Francisco State College:** president, Ed McLaughlin, KEWB; v.p., Ed Dunbar, Weed; secretary, Jack Armstrong, *TV Guide*; and treasurer, Jack Sampson, KCBS.

## FILM

The spring production season for shows that will start in syndication this fall is now moving into high gear.

This week another syndicator, ABC Films, gave the green light on production of a new series: *The Racers*, in production in Hollywood at the Paramount studios.

**Sales:** UAA's sales of individual feature films as specials includes purchases of *Jazz Singer* and/or *Adventures of Mark Twain* to WTVJ, Miami; WJZ-TV, Baltimore; KTVU, Oakland; KONO-TV, San Antonio; KRSD-TV, Rapid City; and WMBD-TV, Peoria . . . MCA's *Mike Hammer* sold to John Labatt (Ellis Adv.) in two markets, and in Canada to Sealy Mattress (Lovich and Co.) in three markets, and to Pearl Cleaners (J. J.

Gibbons Ltd.) in Manitoba . . . UAA reports renewals of Warner Bros. and/or *Popeye* cartoons by WBBM-TV, Chicago; WBZ-TV, Boston; WBEN-TV, Buffalo; WTBV, Miami; WOC-TV, Davenport; KFRE-TV, Fresno; WSOC-TV, Charlotte; WFGA-TV, Jacksonville; WSB-TV, South Bend, and WHO-TV, Des Moines.

**Re-run sales:** Ziv-U.A.'s *Highway Patrol* reaches 132 markets with sales to WDAF-TV, Kansas City; WCOP-TV, Cincinnati; WAST-TV, Albany; WHIO-TV, Dayton; KTSF-TV, El Paso; WROC-TV, Rochester; WMAZ-TV, Macon; WLOM-TV, Orlando; and WBTW, Florence; also WHDH-TV, Boston purchased *Science Fiction Theater*, *Men of Annapolis*, *West Point*, *Martin Kane*, and *Man Called X*; WVFC-TV, Norfolk, took *Science Fiction* and *Harbor Command*, and WSJS-TV, Winston-Salem, bought *Dr. Christian*, *Harbor Command* and *Martin Kane*.

**Strictly personnel:** Verne Behnke appointed general sales manager of UPA Pictures . . . Jack Ludwig named Flamingo's West Coast manager . . . Willard Block becomes CBS Films' international sales manager . . . Frank W. Webb joins UAA in Dallas . . . C. P. (Pete) Jaeger appointed sales v.p. for Flamingo . . . Jack Ballard becomes CBS Films program manager in Hollywood.

## NETWORKS

Food and food products led all product classifications in network tv advertising during 1959, according to TvB.

Below, the estimated expenditures of the top 10 network advertisers, by category, during 1959, as compiled by LNA-BAR for TvB:

RANK	CATEGORY	GROSS TIME COSTS
1.	Food & food prod.	\$113,099,511
2.	Toiletries & toilet goods	102,311,526
3.	Smoking materials	75,009,215
4.	Drugs & remedies	74,950,528
5.	Soaps, cleansers, & polishes	67,140,302
6.	Automotive, accessories & equipment	46,709,247
7.	Household equipment & supplies	30,112,183
8.	Industrial materials	20,980,307

9. Jewelry, optical goods & cameras	13,966,553
10. Confectionery & soft drinks	12,982,938

**Network tv sale:** ABC TV reports more than \$49 million in orders for the 1960-61 season have already been received from advertisers—an increase over last year's early March sales picture.

**Network radio sale:** Three new advertisers have been added to the Mutual Radio Network's roster of clients—H. D. Lee Co. of Kansas City (Grey); R. T. French Co. (JWT); and Pharmaco (Ayer).

**Sports note:** A 50-game schedule of Major League Baseball telecasts will be carried by NBC TV on Saturdays and Sundays during the 1960 season, beginning 16 April and continuing through 2 October.

**Anniversary notes:** ABC TV's daytime *Beat The Clock* celebrates its 10th birthday on network tv this week . . . *The Game of the Day* major league network baseball series launches its 11th consecutive season over Mutual 9 April.

**Network personal notes:** Ira DeLumen, to manager, program and project sales for CBS TV Production sales. Robert Foster succeeds him as eastern sales manager . . . Jack Reynolds, named assistant to the director of special projects, information services, CBS TV . . . Edward Stevens, named assistant to the business manager for CBS TV Production Sales.

## RADIO STATIONS

More than 90% of consumers in eight categories are reached by radio weekly, a new RAB study reveals.

Dubbed "They All Listen To Radio," the RAB study is based on personal interviews of more than 9,000 people in 27 major metropolitan markets, questioned by Pulse for RAB.

### The findings:

- 1) In every group surveyed, more than nine out of 10 people listen to radio in an average week.
- 2) These people spend an average of two hours every day with radio. More than half (55.8%) of the con-

sumers listen to radio weekday mornings; 38.2% listen during weekday afternoons; and 39.4% at night.

**Simplified rate cards:** WAND, Canton, Ohio, has a new rate card with a "Pick A Package" section, listing cost of announcements for a day, week, month and year . . . KWFT, Wichita Falls, effective this month, has a "One Rate For All" card showing no deviation on rates for local, regional, or national accounts.

**New regional network:** Big-K Network, being formed to link KLUE, Longview, and KMHT, Marshall, with additional stations in East Texas to be added as supplementary stations.

**New programming service:** University Broadcasting Service Network of Brigham Young University, Provo, Utah, provides stations with two half-hour taped programs weekly at no charge. More than 30 stations, particularly in the West, are subscribers.

**Re RAB's upcoming National Radio Advertising Clinic:** Set for 31 March at the Waldorf-Astoria, in New York, and at the Sheraton-Blackstone, in Chicago, feature speakers include Robert Llewellyn, advertising manager of American Bakeries. Raymond Keck, Cities Service, William Mennen, Jr., Mennen Co., and Gordon Bain, Northwest Orient Airlines.

**Thisa 'n' data:** WTOP, Washington, D. C., last week showed a new filmed color presentation to some 200 New York ad executives covering Washington's explosive growth . . . WLIR-FM, Garden City, N. Y., conducted a special audience study and revealed 70.3% of persons in the general Nassau-Suffolk and nearby Queens area with fm sets—a 13.4% higher index than the general Pulse area study . . . WING, Dayton, hosted some 500 industry people last week at the official opening of its new studios and offices . . . Is he the oldest?: George Moore, WCKY, Cincinnati, radio time salesman, honored by the station on his 76th birthday and 31st year with WCKY. Moore is believed to be the oldest radio time salesman in the industry . . . Sports:

The Union Oil Co. of California has purchased one-half of all 154 Seattle Rainier Baseball games on KOMO, Seattle, for the 1960 season.

**Divorcement:** WIP, Philadelphia, has severed its affiliation with the Mutual Broadcasting System. Station will now operate as an independent under the ownership of Metropolitan Broadcasting Corp.

**Station staffers:** John Hicks, to v.p. and director of station operations; Jack Howard, to v.p. and general manager; and Dillard Carrera, to program director for WVIL, Dallas . . . Richard Pistell, named chairman of the finance committee of Bartell Broadcasting and elected to the board of directors . . . John Bayliss, to v.p. and general manager of KOMY, Watsonville, Cal. . . . John Reddy, to assistant station manager, WOKY, Milwaukee . . . George Whitehead, Dartmouth College junior, to general manager of student radio WDCR, Hanover, N. H.

## TV STATIONS

A study by TVB on the effects of the first use of tv by Tyrex showed that viewers had a more favorable reaction to the product than non-viewers.

The study, conducted by Pulse, showed:

- 43% of viewers were favorable to Tyrex. 53% had no opinion, and 4% were unfavorable, while 6% of non-viewers were favorable. 81% had no opinion, and 13% were unfavorable.

- 65% of the viewers were aware of Tyrex while 20% of non-viewers had heard or seen the product.

- Of the respondents who had seen or heard of Tyrex, tv was the source with 50%, magazines 21%, newspapers 19% and radio 4%.

**On the programming front:** A new (Please turn to page 68)

**WNJR**  
1st in new york  
dec. negro pulse  
(BASED ON U.S. CENSUS)

"Now where did  
they say all  
those timebuyers  
are going?"

...



Hurry! Just a few days left to sign up before SPONSOR's new rates go into effect. Guaranteed Rate Protection for all of 1960 at old (1957) rates if you enter your advertising contract before 1 April 1960.

Call Art Breider, MU 8-2772, NYC.

# NATURALLY, TO SPONSOR'S WHEEL-OF-FORTUNE

AT THE NAB CONVENTION IN CHICAGO!

Conrad Hilton • Suite 1106

Here's why. SPONSOR's Wheel-Of-Fortune can mean valuable prizes for timebuyers who visit SPONSOR's Suite 1106. Each registering timebuyer gets a number . . . and each time SPONSOR's Wheel-Of-Fortune stops at his number, it's a "vote" for him! At Convention's end, timebuyers with the highest scores win the prizes!

ATTENTION: STATION MANAGERS AND OTHERS! Here's where you come in. Only you are eligible to spin SPONSOR's Wheel-Of-Fortune and help timebuyers win. But there are valuable prizes for you, too.

Remember Suite 1106 for:

- SPONSOR'S HANDY-USE CONVENTION SPECIAL!
- SPONSOR'S UNIQUE TOMATO JUICE BAR!
- PRIZES FOR ALL!
- SPONSOR'S WHEEL-OF-FORTUNE PRIZES!
- SPONSOR'S FRIENDLY STAFF TO SERVE YOU!

SPONSOR'S DOUBLE-ACTION CONVENTION ISSUES  
GIVE YOU TWO ADS FOR THE PRICE OF ONE!

Here's how. Schedule your ad in the Convention Issue dated 2 April (15,000 copies) and you get the SPECIAL, too, (2,500 copies) . . . a separate book, hand-delivered to NAB members at their Chicago hotels.

Double exposure, double impact at only \$75 additional per page over SPONSOR's regular rates. This covers production and paper costs. Forms close 24 March.

# SPONSOR

THE WEEKLY MAGAZINE  
RADIO/TV ADVERTISERS USE

(Continued from page 65)

A new series aimed at reaching high school science seniors and college science freshmen will bow on the Westinghouse Broadcasting Co.'s five tv stations at the end of this month.

Dubbed *Lab 30*, it's a public service and educational series of 10 half-hour programs hosted by Hugh Downs and demonstrated by various Westinghouse Research scientists.

Producer and director of the series is Ben Park, former director of NBC public affairs.

**More on educational tv:** KOTA-TV, Rapid City, S. D., is experimenting with tv classroom instruction via a televised course in French for fifth grade pupils which originates from the station's studios each weekday, 10:10-11 a.m., and is received on standard tv sets in each of the fifth grade classrooms in the Rapid City public school system.

**Thisa 'n' data:** TvB has acquired, for its new New York office, the most advanced RCA Tv Tape Recorder for both color and black and white . . . Sports note: **Joseph Schlitz Brewing Co.** (Majestic Adv. Agency) has renewed its rights for one-third sponsorship via radio and tv of the Kansas City Athletics games. Schlitz will also sponsor a schedule of road tv games on WDAF-TV, Kansas City.

**Station acquisition:** WBIR, Inc., operating to and radio stations in Knoxville, Tenn., has been merged into **Taft Broadcasting Co.**

**On the personnel front:** Jack Gennaro, to general manager of WFRV, Green Bay . . . Carleton Hence, to sales development manager for Transcontinent Tv Corp. . . . Bill Stewart, to operations director of KRAK, Stockton-Sacramento . . . Phil Martin, to local sales manager and Phil Kolbo, to the sales staff, NETV, Tijuana-San Diego . . . Charles Hinshaw, to the local sales staff, KREM-AM-TV, Spokane . . . Dan Woodring, to sales service . . . KGW-TV, Portland, Ore.

Don Shepherd, to promotion director, WLOS-TV, Asheville, N. C. Freeman Cardall, to account director, WMAR-TV, Baltimore.

## SOAP

(Continued from page 33)

that if he spends \$X million, he should sell X cases, that if he spends an additional \$X million, he should sell an additional X cases, and so on. Once they decide on how many cases they need to sell at the end of four years and how much money they have to spend for advertising to do it, their "formula" is set. Colgate and Lever "pay-outs" usually run about two years. It works out with surprising consistency; at the end of the "pay-out" period, the product is at the projected sales level.

- **Personnel structure.** For every key worker on a soap company account at an agency, there is his counterpart at the client's office. These counterparts are rarely in touch with each other, do most of their conferring with those above or below at either client or agency. In a sense, every job is done twice, and although it appears a waste of manpower, it seems to work. The system developed along with the advent of the client brand managers.

**Media.** Media formulas of the soap companies are usually based on the cost efficiency of spot and the cost efficiency of network (very little time is spent on working out cost efficiency of print media since the overwhelming volume of ad budgets goes into tv). Media decisions are usually arrived at after studies involving: share of market, past history of the product, what the competition is doing, media being used currently by itself and rival products, media costs, trend of media costs. Whenever a media switch is made, there is usually a probe of the correlation between advertising and sales.

- **Commercial approach.** "Never lie to the housewife" is the motto of all three soap companies, and none of their advertising ever breaks this rule. "When any of the soap companies says its product is 'better,' it is telling the truth," a soap industry observer told SPONSOR. "Each is the best quality possible; the differences are those little advertisable extras that may make a housewife prefer one brand over another. Soap advertising is so basically simple that there is no dishonesty."

There is still another copy formula that the soaps have wisely developed — "Always sell the product name, not

the name of the manufacturer." Then, in the event a housewife doesn't happen to care for it, she won't transfer her dislike to the rest of the product line.

## VITA

(Continued from page 45)

housewives waiting for him.

The radio commercials open with a lively 10-second transcribed jingle that introduces the entire Vita line:

V-I-T-A, that spells Vita,  
It's the heart of a meal.  
V-I-T-A, that spells Vita,  
It's the height of a real good party.  
Herring in cream sauce, herring in  
wine sauce,  
Pickles, olives and caviar.  
Satisfy your every mood,  
Buy Vita—mmmmmm—Vita Food  
Products.

For the main body of the herring commercials Hartman supplies Vita's radio spokesmen with fact sheets and scripts which serve as a guide for their primarily ad-libbed delivery. Copy points are geared both to individual market atmosphere and the seasons.

In Washington, Vita ties in closely with the local flair for party-giving. Copy suggested by agency: "Big parties or small, Washington loves them all! And the favorite hors d'oeuvre —for hostess and guests—is Vita Herring." The D.C. commercials are replete with hors d'oeuvres recipes centered around herring.

Currently, Vita's emphasis is on Lent, with the theme, "Lenten Days are Herring Days." For this season herring is suggested as a main dish, say, with boiled potatoes and a vegetable. When hot weather arrives, herring's contribution to salads gets the limelight. At back-to-school time, the children's lunches come in for some attention as a likely spot for herring. Then, at year-end holiday time, herring's role as a party hors d'oeuvre and dinner appetizer comes to the fore.

Whatever direction it takes, Vita has to compete with some longer established American foods, and in its copy does not hesitate to mention rivals. Such old regulars as cheese-and-crackers, "dips," tomato juice, shrimp and soup present formidable competition. Vita finds radio a valuable ally in its smoothly rolling campaign for coexistence.



## YOU MAY NOT OWN THE OLDEST COMMON STOCK\* —

**BUT... Your WKZO Radio Investment Is  
The Best In Kalamazoo-Battle Creek  
And Greater Western Michigan!**

### 7-COUNTY PULSE REPORT

KALAMAZOO-BATTLE CREEK AREA—MARCH-APRIL 1959  
SHARE OF AUDIENCE — MONDAY-FRIDAY

	WKZO	Station "B"	Station "C"
6 A.M. - 12 NOON	30	21	11
12 NOON - 6 P.M.	27	22	10
6 P.M. - 12 MIDNIGHT	29	22	10

WKZO-AM is *far and away* your best radio investment in Kalamazoo-Battle Creek and Greater Western Michigan. WKZO-AM holds the top position by a wide margin—Pulse (see left) gives WKZO-AM a total audience 32% larger than that of any other station serving this market. In fact, WKZO-AM is a solid “first,” Monday through Friday (6 a.m.-Midnight) in 345 of 360 quarter hours surveyed!

Ask Avery-Knodel for a prospectus!

\*Common stock which has been paying dividends longest is Pennsylvania Railroad, since 1848.



### The Fetzer Stations

WKZO-TV — GRAND RAPIDS-KALAMAZOO  
WKZO RADIO — KALAMAZOO-BATTLE CREEK  
WJEF RADIO — GRAND RAPIDS  
WJEF-FM — GRAND RAPIDS-KALAMAZOO  
WWTV — CADILLAC, MICHIGAN  
KOIN-TV — LINCOLN, NEBRASKA  
Associated with  
WMBD RADIO — PEORIA, ILLINOIS  
WMBD-TV — PEORIA, ILLINOIS

# WKZO

CBS RADIO FOR KALAMAZOO-BATTLE CREEK  
AND GREATER WESTERN MICHIGAN

Avery-Knodel, Inc., Exclusive National Representatives



**Morning coffee  
and WWL-TV . . .  
new New Orleans favorite!**

Coffebreak is the time for New Orleans housewives to take an "entertainment break" with WWL-TV . . . where they can watch LIFE OF RILEY, MEDIC, HIGHWAY PATROL and other favorite weekday shows. Ask Katz about the popularity of WWL-TV's morning shows.

# WWL-TV

 NEW ORLEANS



**The Station  
Viewed the Most**

**CHANNEL 4**

**ONLY VHF IN COLUMBUS**

**172,870 TV Homes, in 47 Counties**

*Per family income  
in Metropolitan Columbus  
is eighth highest in the nation*

# WRBL-TV

COLUMBUS, GEORGIA

## Tv and radio **NEWSMAKERS**



**Joseph Wolfman** has been appointed sales coordinator of KBOX, the Balaban Station in Dallas. He was formerly v.p. of Bartell Family Radio and general manager of KSON, San Diego. A graduate attorney, Wolfman practiced law before entering broadcasting, via the Bartell group, a decade ago. He is the winner of the 1959 "Sammy" Award from the San Diego Sales

Executives Club for "having contributed most to salesmanship in past years." He's also a member of the Sales & Adv. Club, San Diego.

**Harry W. Betteridge** has been appointed manager of the Detroit office of George P. Hollingbery Co., national radio and tv representatives. He is currently v.p. of Clark & Bobertz, Inc., the Detroit and Cleveland advertising agency. A veteran of radio and tv advertising sales, Betteridge was formerly a WWJ sales representative in N. Y. and general sales manager of WWJ-AM-TV, Detroit. Prior to joining Clark & Bobertz, Betteridge was president of an agency bearing his name, with offices in Detroit and Toronto.



**Howard W. Coleman** has been appointed promotion director for WTCN-AM-TV, Minneapolis-St. Paul. He was formerly assistant to the president of Gross Telecasting, Inc. and station manager of WJIM, Lansing, Mich. Coleman also served as manager of WMAQ, NBC Radio in Chicago, manager of color sales development for WNBQ, NBC TV in Chicago, and manager of advertising, promotion and merchandising for WNBQ & WMAQ. He holds degrees in music from Northwestern University.

**William L. Jones, Jr.**, general manager of KWK, St. Louis, has been elected vice president of KWK Radio, Inc. He was named general manager of KWK in December, 1958. Prior to that time, Jones was regional sales director of WEMP, Milwaukee, a sister station of KWK. Previously, he had served as general sales manager of WISN, Milwaukee. His new appointment makes the 33-year-old Jones one of the youngest vice presidents and general managers of a radio station in a major market.





# GOOD GRIEF!

## Our Farm Director's in his Cups!

Seriously, we're proud of our assorted Farm Service Awards, State and National -- for both Radio and Television. Ours is truly the Land of Milk and Money. And staffed by three full-time Farm Specialists -- plus Channel 2 and CBS -- we're fully qualified to give maximum Service in Wisconsin.

In the Land of Milk and Honey!

**WBAY-TV**

GREEN BAY, WISCONSIN

HAYDN R. EVANS, General Manager • Represented by THE KATZ AGENCY

2



## The seller's viewpoint

*Are your station buys sometimes made emotionally or simply for "prestige" reasons? Here, Fred M. Thrower, vice president and general manager, WPIX-11, New York, speaks for many independent stations in urging timebuyers to "buy by the numbers." Use and misuse of the rating services has long been a favorite, and controversial, industrial topic. Here's a frank statement from an experienced broadcaster who firmly believes—if you subscribe to the rating services, you should use them! Perhaps you'd like to answer Mr. Thrower. If so, send your 500-word statement to "The Seller's Viewpoint."*



### NEEDED: MORE BUYING "BY THE NUMBERS"!

To me, one of the most confounding aspects of television today is not misuse of information developed by the rating services—there's a lot of that, of course—but rather the failure of buyers to fully employ this "buying tool." Without ratings, we fly by the seat of our pants.

Granted, ratings are not infallible . . . granted, the services could be improved . . . still, ratings are the one and only constant guide a timebuyer has in making a television buy.

Agencies buy rating services in order to have a justifiable basis upon which to make sound buying decisions, particularly when "circulation" is the primary target. They subscribe to the rating services at considerable cost, then proceed to ignore buys which the rating books indicate they should make. Instead, buyers make emotional buys on network stations on the notion that so-called "network prestige" is going to brush off on the product being advertised.

It has been proved that viewers are not necessarily aware of the specific channels they are watching; therefore, this "advantage" cannot translate itself and follow through to the prospective consumer. By and large, the viewer either likes a program or not . . . and, if he doesn't, he finds one he does like on whatever channel it may be.

Qualitative Research Inc. (Trendex) proved that the great majority of viewers (84.8%) either mis-classify non-network programs as network, or can't tell one from the other. In addition, this same study revealed that viewers can't tell the difference between a film show and a live show. What is important to television viewers, is that the programming be of a high calibre in terms of production values and all the other elements that make for truly professional entertainment.

The recent CBS image study, "More than Meets the Eye," is another related instance where the very fundamentals have been overlooked; namely, it failed to prove that viewers are in any way *conscious* of the station or channel they are watching. Merely asking a respondent the questions in this study, automatically *forces* him to be aware of specific situations, when, in reality—at the times he is watching television—there is a total absence of this kind of awareness.

If rating books are right, then in many instances independent stations are offering by far the best buys for a prospective advertiser. Here, in New York, I have often seen availabilities of high-calibre programs on independent stations go unsold . . . when an inferior program on a network station—inferior both in program content and in rating performance—is completely sold out . . . at a far greater cost to the advertisers, I might point out, than the better programs with better ratings on the independent stations.

Last year, we commissioned the A. C. Nielsen Company to conduct a special qualitative audience survey to determine the similarity between the audience watching our station and the audience watching the top network television station in New York during the prime evening hours, seven nights a week. Nielsen reports: "None of the comparisons yielded a significant difference." Or, in other words, the "content" of a rating point on our station and the New York network outlets is *the same*!

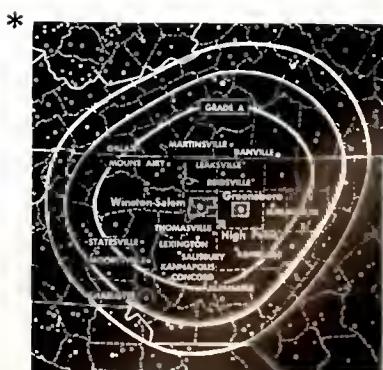
If buyers bought by the numbers in the rating books, with the cost factor in mind, of course, there would be a waiting list as long as from here to Chicago to buy our station. This would also be the case for most of the other independent stations in the country.

# WSJS TELEVISION DELIVERS GRADE A COVERAGE\* OF MORE PEOPLE than any other North Carolina Station



## THIS FACT FACES YOU!

**PROOF:** In North Carolina's biggest metropolitan market, WSJS Television has maximum power of 316,000 watts and transmits from the area's highest tower, 2000 feet above average terrain. WSJS Television's extra strong signal provides Grade A Coverage for 1,410,700 people in the rich industrial Piedmont—the best coverage for more people than by any other North Carolina station.



**WSJS** television  
Winston-Salem / Greensboro  
**MST**



CHANNEL 12  
Headley-Reed, Reps.

# SPONSOR SPEAKS

## Walter Lippmann's fourth network

The other day, in a column attacking Dr. Frank Stanton's plea for free, competitive tv, pundit Walter Lippmann advanced a theory which we believe bears watching.

According to Lippmann, neither industry self-regulation nor government controls will ever provide the kind of tv improvement which he and his friends want.

What is needed, says Lippmann, is a new fourth network, operated without regard for advertising revenue by a trusteeship of distinguished citizens, and dedicated to bringing cultural and public service programming to the nation.

Lippmann did not explain how such a network would be financed, but he was insistent that it could "compete" with existing networks and force them to higher program standards.

There is a great deal of blue sky in the Lippmann industry economics; his ideas will seem to have an almost naïve innocence. But we don't think they should be shrugged off.

Lippmann himself carries considerable weight in intellectual and educational circles. And his proposal marks the first time that a man of his stature has suggested a type of tv that is neither commercial nor government-controlled.

Up to now tv critics have been pushing for direct government intervention in industry schedules, or for "citizens committees" to control commercial tv, or for some far-fetched, Utopian system of pay tv's.

The Lippmann plan is an entirely different kettle of fish, and in our opinion, a highly suspicious one.

Obviously somebody would have to pay for his fourth network. Where would the money come from?

Obviously, too, the existence of such a network would relax pressures on commercial tv for public service and cultural programming. We're convinced that, in the long run, this would tend to degrade, rather than raise tv standards.

We believe the industry should be prepared to take a strong stand against the Lippmann proposal. Undoubtedly you will be hearing more about it.



**THIS WE FIGHT FOR:** Easier methods of selling, buying and coordination of both radio and television spot campaigns, by the elimination of needless, time-consuming paper work.

## 10-SECOND SPOTS

**Boston pop:** In New York on business, John O. Gilbert II, radio sales manager for WBZ, Boston, received a call from his wife that their expected child was due to arrive and she was on her way to the hospital. Frantically he made reservations for the earliest possible flight back to Boston, raced to the airport, boarded the plane. He attempted to eat calmly the lunch served on board and did fine until he came to the coffee. Sipped along with his French pastry, it tasted awful. Gilbert called the stewardess and complained. She sniffed the cup, said, "Sir, you've creamed and sugared your consommé."

**Looney hearts:** WQAM, Miami, celebrated Leap Year by a 29 February on-the-air proposal of marriage. The girl who proposed received a watch, the guy who accepted received a watch, and together they got a free marriage license. *Sort of like swapping Life for Time.*

**Quote:** Robert E. Kahl, vice president for marketing of Borden Foods, at a recent American Marketing Assn. workshop, said, "Product ideas, just like any other idea, should take a lesson from the song and from Jayne Mansfield—'Accentuate the positive and eliminate the negative.' A perfect 36 does not mean 36-36-36. Jayne Mansfield's 41 would not be nearly so attractive if combined with an in-between 36. But a building up of the desirable in one place, and the elimination of the undesirable in another makes for a 41-18-36 that becomes almost unbelievable. . . ." *Now we know why Borden product displays in supermarkets are so well stacked.*

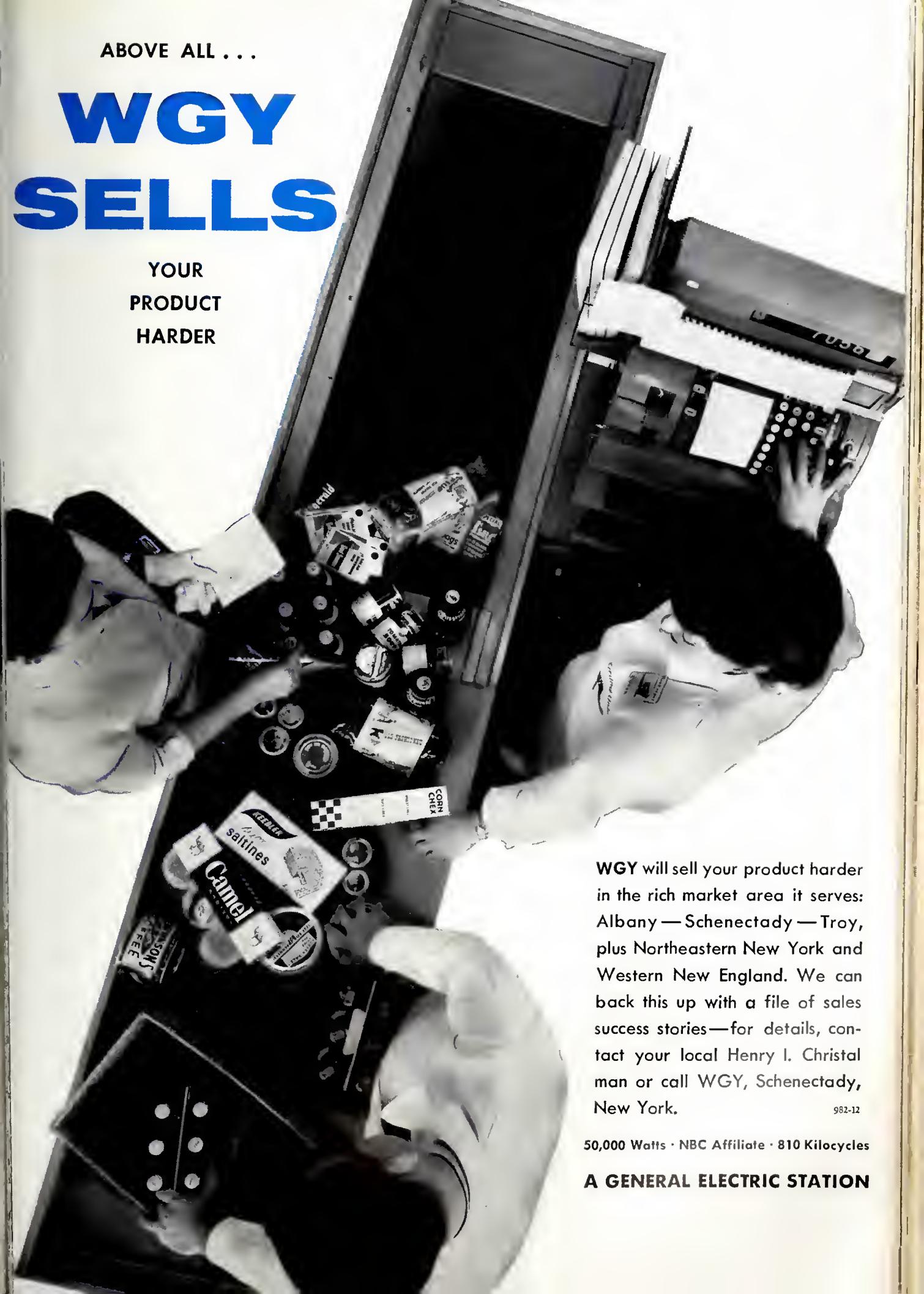
**Snowbound:** Hazel Allen, who does her own commercials live on KFI, Los Angeles, was enroute back to the coast when she got snowed in at Council Bluffs airport. But she managed to do her commercial on schedule via beeper phone. *The spot must go on.*

**Omen?** Bob Hendry, time salesman with ambitions to become a d.j. for WOWO, Fort Wayne (1190 on the radio dial) just received his new car license plates. The number: DJ-1190.

ABOVE ALL . . .

# WGY SELLS

YOUR  
PRODUCT  
HARDER



WGY will sell your product harder in the rich market area it serves: Albany—Schenectady—Troy, plus Northeastern New York and Western New England. We can back this up with a file of sales success stories—for details, contact your local Henry I. Christal man or call WGY, Schenectady, New York.

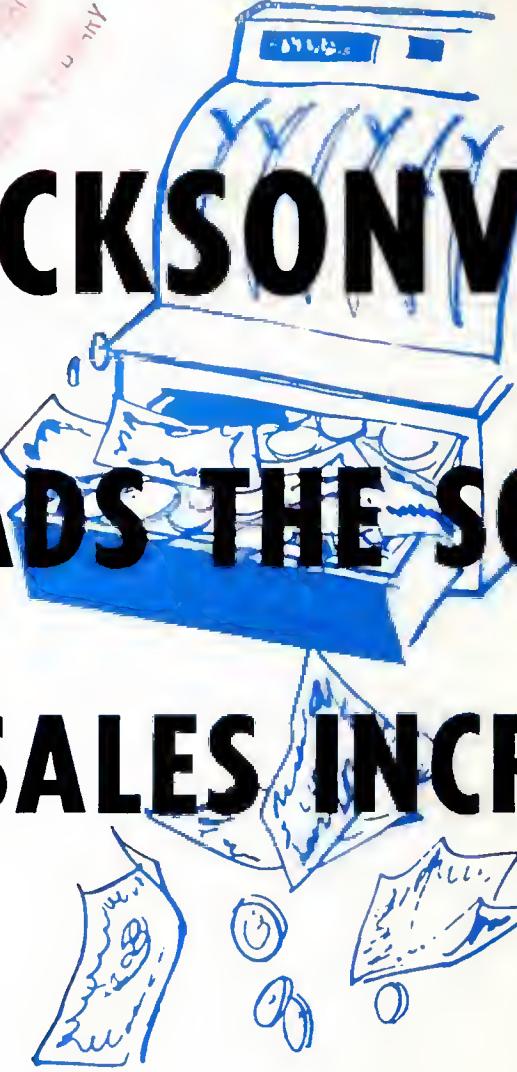
982-12

50,000 Watts • NBC Affiliate • 810 Kilocycles

A GENERAL ELECTRIC STATION



# JACKSONVILLE



## LEADS THE SOUTH

## IN SALES INCREASE



When sales — not size — is important in your marketing picture, then consider the booming Jacksonville metropoliton market.

Recent figures released by the Federal Reserve Bank show that Jacksonville led the South in increased sales during the week ending December 26th. Jacksonville registered a fantastic 44 per cent increase in sales over the same period in 1958. Not the least of this was an impressive 23 per cent increase during the entire four week period ending December 26. This figure was also tops in the Southland. Jacksonville is a must when considering sales activity and growth . . .

AND YOU CAN'T COVER GROWING  
JACKSONVILLE WITHOUT . . .



CHANNEL  
**12**

**WFGA-TV**

JACKSONVILLE, FLORIDA

The Best of NBC and ABC . . . Call Peters, Griffin, Woodward, Inc.